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ALBERT S. COOK, EDITOR
LVI

THE CASE IS ALTERED

BY

BEN JONSON

EDITED WITH INTRODUCTION, NOTES, AND GLOSSARY

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WILLIAM EDWARD SELIN, PH.D.

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A Dissertation presented to the Faculty of the Graduate School
of Yale University in Candidacy for the Degree of
Doctor of Philosophy

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PREFACE

An edition of *The Case is Altered* will naturally include a discussion of three subjects—the authorship of the play, its date, and the satire on Anthony Munday. Jonson saw fit to ignore the play when he assembled the others in his folio of 1616, and this fact has left the authorship in some doubt. Why did he reject the play? Was he too critical of its faults, or did some one collaborate with him to such an extent that he could not justly claim it as his? Jonson's name on the title-page of the quarto signifies nothing, since there are some copies that omit the name, and the uncorrected condition of the text is fair evidence that he had no hand in the printing. Its exact date, likewise, is uncertain. It was first printed in 1609, but there is a clear allusion to it by Nashe as early as 1598. As this was the year when *Every Man in his Humour* was produced, the question of priority naturally arises. The satire on Anthony Munday complicates the problem of the date, as it gives evidence of being a later addition. Was Meres' designation of Munday as 'our best plotter' a sufficient reason to evoke the satire? Its humorous treatment does not conceal the fact that Jonson seems to have had strong provocation for the attack. Such, in brief, are some of the problems discussed in the Introduction. Other questions will be found to rise out of these, which are not so important, perhaps, but which are nevertheless full of interest. These too have briefly been considered.

My sincere thanks are due to Mr. W. A. White, of New York City, for his generous loan of the quarto of *The Case is Altered*, and for information about the folios; to Professors Richard G. Moulton, John M. Manly, Albert H.

Tolman, and David A. Robertson, of the University of Chicago, for letters regarding the presentation of *The Case is Altered* by students of that university; to Professor C. F. Tucker Brooke for points about Elizabethan printing; to Mr. Andrew Keogh, Mr. Henry R. Gruener, Mr. George A. Johnson, and Mr. Henry Ginter, of the Yale Library, for bibliographical aid. To Professor Albert S. Cook I owe a special debt of gratitude for frequent inspiring conferences, and for his patient criticism of my work.

A portion of the expense of printing this dissertation has been borne by the Modern Language Club of Yale University, from funds placed at its disposal by the generosity of Mr. George E. Dimock, of Elizabeth, New Jersey, a graduate of Yale in the Class of 1874.

YALE UNIVERSITY,
June, 1916.

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INTRODUCTION

A. Editions of the Text

I. The Quarto of 1609

The Case is Altered was published in quarto in 1609. It was not published again, either separately or in any collected edition of Jonson's works, until 1756, when it was included in Whalley's edition. Some[1] have insisted that the play appears in the folio of 1692, but no evidence is given that the writer saw the play in any particular copy of this folio. A careful search, extending over a wide field, has failed to show that the play was ever printed in any of the folios of Jonson. The search included the folios in the libraries of the following: Yale University, 1616, 1631-1640, 1640 (2 copies), 1692; Professor William Lyon Phelps (Yale), 1616, 1640 (2 copies), 1692; Professor John Milton Berdan (Yale), 1640, another issue (undated); Elizabethan Club (Yale), 1616; Boston Athenæum, 1631-1640; Columbia University, 1640-1641 (2 vols.); Cornell University, 1616; Professor Joseph Q. Adams (Cornell), 1616, 1640; Harvard University, 1616-1641 (2 vols.); Peabody Institute, 1616-1641 (2 vols.); Princeton University, 1640 (2 vols.); George D. Smith (bookseller, New York City), 1692; University of Chicago, 1616; University of Pennsylvania, 1616, 1640; Mr. William A. White, New York City, 1616, 1640, 1692. In a letter to Dr. George B. Tennant,[2] dated November 9, 1906, Mr. W. W. Greg writes, in part, as follows: 'To the best of my belief (and I have

[1] Hazlitt, *Bibliographical Collections*, Second Series, 1882, p. 320; *Dict. Nat. Biog.* (*s. v.* Jonson); cf. Hart (ed. *Wks.* I. xxviii).

[2] Ed. *New Inn* (*Yale Studies* 34. iv).

examined a good many copies of every edition), *The Case is Altered* was never printed in folio at all.' Mr. Horace Hart, Controller of the Oxford University Press, under the date of January 8, 1912, writes: '*The Case is Altered* does not appear in the folio edition of 1692 in the Bodleian Library.'

In preparing the present edition, five copies of the quarto were used. Four were photographic facsimiles, and the fifth was an original copy kindly lent by Mr. W. A. White of New York City. Of the texts that were photographed, one is in the Bodleian Library at Oxford (B), two are in the British Museum (M1, M2), and the fourth was in the library of the Duke of Devonshire (D). The copies have been carefully collated, and all differences in spelling and punctuation have been recorded in the footnotes. There are noticeable differences in the title-pages. The arrangement and reading of one (M1) are, in several respects, unlike the others. The latter are identical, except that one (D) lacks Jonson's name. Reproductions of the title-pages, showing these variations, will be found on pages 3, 5, and 7. Both copies in the British Museum (M1, M2) lack the last page, and in each the last line of the page preceding has apparently been excised.

The text of the present edition is a faithful reproduction of Mr. White's copy. It is one of the more corrected copies, and has the obvious advantage of being an original quarto. An edition such as this is intended for the general student, whose work is not of such a character as to demand the original text, but who would find a reproduction of it of great value, especially since the quarto is not so easy of access. No alterations, therefore, have been made in spelling or punctuation, even when these are obviously incorrect. The quarto does not have the acts and scenes indicated throughout the play. Where these cease, an attempt has been made to supply them. There is no pagination in any of the copies.

The collation shows that all but the M1 copy, with five exceptions (*Antouy,* p. 9; *dost,* 1.3.14; *Iealous,* 2.4.63; *Lordship,* 2.6.30; *come,* 2.7.117), agree in their readings as far as the end of Act 4, scene 6. The M1 copy differs from the others in twenty-three readings. The collation shows also that all copies but B, with four exceptions (*thee,* 4.6.1; *kinsman,* 4.7.71; *sences, smels,* 4.7.133), agree from Act 4, scene 7, to the end of the play. The B copy has twenty-two variations. In both parts of the quarto, where the four copies agree, the readings are, in the main, preferable. It will be seen then that D, M2, and Mr. White's copy, while they still retain many errors, are at least more free from them than M1 and B, and that attempts at correction were made while the play was in process of being printed. Whoever it was that took the initiative in having the play published, whether it was the theatrical management of the Blackfriars, as Mr. White is inclined to believe, or whether it was the printers themselves, it is reasonably certain that Jonson had no hand in the printing. The correction was never finished, and such as there is does not give evidence of Jonson's painstaking hand. The play seems to have been hurriedly issued. Aside from errors in spelling and punctuation which still remain, the abrupt ending to the division of acts and scenes, and the large portions of Act 5 which are clearly intended to be read as verse, and are not thus arranged, tend to confirm this view.

However the copies of the quarto, which have been collated, may differ, whether in title-page or text, or whether Jonson's name appears on the former or not, it is evident that the same form was used to print all of them. The texts are identical in their irregularities of spacing and alignment, in instances where the letters have been slightly damaged or worn, and in numerous places that show typographical errors. The following are a few examples of the last: *n* for *in,* 2.4.17; *frick* for *trick,* 2.7.131; *mothelry*

for *motherly,* 4.2.58; the omission of *Juniper* before the speech, 4.7.148; the inversion of *m* in *mad,* 4.7.163; *a to priest* for *to a priest,* 5.4.12. Others will be found in the footnotes.

The footnotes have been limited to the textual variants of the five copies of the quarto, to Gifford's added stage-directions, and to such corrections or alterations made by Whalley and Gifford as seemed of value.

II. Subsequent Editions

After the quarto of 1609, the next appearance of *The Case is Altered* was in Peter Whalley's edition of Jonson's works, published in 1756. Credit should be given to Whalley for including this play, and for tracing some of its sources. He retained the arrangement of the acts, scenes, and stage-directions of the quarto. He made a practice of retaining the name of the Deity in oaths, such as *God's lid,* 1.1.15; also *I* (ay), 1.1.40; and contracted words: *you're,* 1.1.31; *is't,* 1.2.10. Though he altered and corrected the spelling, he sometimes allowed misspelled words to remain: *lothes,* 1.4.34; *dow,* 5.5.200. The corrupted French in Act 4, scene 3, he wisely left untouched. Metrical lines, not properly arranged, were to some extent corrected. Where the quarto has the modern spelling, Whalley has *cheared,* 3.4.46; *dunghil,* 3.5.15. In past participles, he usually wrote *try'd* for *tri'd,* 1.4.33; *spy'd* for *spide,* 2.6.39. In some instances, words were altered: *outer* for *outward,* 1.4.13; *oft-times* for *oftentimes,* 1.5.69; words were inserted: *all this* for *this,* 1.2.17; *you'll* for *you,* 4.7.31; words were omitted: *go* for *go to,* 1.1.121; *his* for *and his,* 4.2.35; words were displaced by others: *as* for *but,* 1.5.214; *fear* for *see,* 1.5.249. In one place he altered the reading, compressing two speeches into one (4.3.62-3): *'Oni.* Monsieur Pacue.' In another, he omitted the first part of a speech (5.1.41): *'Ang.* Do, good foole, do, but ile not meet you there.' It will be seen that many of Whalley's

alterations are unnecessary, and are by no means an improvement over the quarto readings.

William Gifford included the play in his edition of Jonson, published in 1816. His emendations and notes are better and more thorough than Whalley's, and he supplied additional notes on the sources. He revised the stage-directions and the division of acts and scenes. Many lines were rearranged to show the verse-structure. In the case of oaths he has *Lord* for *God,* 1.4.59; *Od's* for *God's,* 1.1.15. He wrote *Ay* for *I,* 1.1.40; *an* for *&* or *and,* 1.1.96,100; *them* or *'em* for *hem,* 1.1.95; 4.7.29. Contracted words were expanded: *you are* for *your,* 1.1.31; *is it* for *ist,* 1.2.10; *forced* for *forct,* 1.2.20; but sometimes *look'd* for *lookt,* 1.3.5; and *enamour'd* for *enamored,* 1.1.30. Occasionally the expansion is at the expense of metre: *to insinuate,* 1.4.32; *the abundance,* 1.4.35. Words were altered: *does* for *do,* 1.5.35; *burthen* for *burden,* 4.5.52; words were inserted, usually for metrical reasons: *looks aghast* for *lookes,* 1.5.256; *my* before *faire fethered,* 5.1.90; words were omitted: *is* for *is truly,* 1.1.66; *pray* for *pray God,* 2.2.49-50; words were displaced by others: *our* for *your,* 1.3.12; *coying* for *wooing,* 5.1.7. In numerous instances he followed the emendations made by Whalley. Cunningham, in the notes to his reprint (1875) of Gifford's edition, justly finds fault with many of Gifford's alterations.

B. Authorship of *The Case is Altered*

It is well known that *The Case is Altered* has not so clear a title to Jonson's authorship as the other plays. It was neither included by him in the collected editions of his works, nor was it, so far as we know, ever referred to as his, either by himself or by his contemporaries. Some copies of the quarto have Jonson's name on the title-page, but the value of this is offset by the fact that there are other copies of the same edition that have no name. The uncer-

tainty caused by this is not lessened when it is considered that, as a romantic comedy, the play differs from his other plays, and that the variety of plots, and the treatment of the dramatic unities, would seem to be contrary to Jonson's classical ideals and practice. However, the consensus of opinion has been that the play bears the stamp of his hand, and it is therefore usually referred to as his.

Before entering upon a discussion of the internal evidences of authorship, a few of the questions naturally raised will be briefly considered. If Jonson wrote *The Case is Altered,* why was it neither acknowledged nor included by him in his works? It has been suggested[1] that a possible reason for this was that he had a collaborator whose part was important enough not to be overlooked. Had there been a collaborator—and this seems doubtful—it would not have prevented him from at least allowing the association to be indicated, as, for example, was the case with *Eastward Hoe.* That Jonson at first was not averse to having his name appear as collaborating with others, there is additional proof from entries in Henslowe's Diary.[2] On the other hand, it is possible that he may have collaborated in the present play, and that he refused to have his name appear because he thought that the practice was not creditable to him. A better reason for ignoring the play, and one more in accord with what we know of Jonson, is that he believed it did not represent his best work. He was not interested in its type, and, as a whole, it did not conform to his ideals of classical unity.[3] However skilfully they were interwoven, he must have felt that the presence of two, if not three, major plots and numerous sub-plots, and of several characters more or less undeveloped, discredited him as an artist. There were also the time-element and the Balladino incident to disturb its unity. Whether

[1] Castelain, p. 207; cf. Swinburne, p. 11.
[2] Ed. Greg 1. 49, 51, 63, 64.
[3] Castelain, p. 207.

he regarded the play as an experiment, or as the crude work of a novice, it is evident that the result did not suit him. Jonson's theories as to the unities of time and action, and his treatment of them in the present play, will be considered more fully under Evaluation.

Why some copies of the quarto bear Jonson's name, and others do not, has been a matter of conjecture. Fleay[4] believed that his name was inserted in later copies. Swinburne's[5] view was that the play was printed without Jonson's sanction, and that he took measures to stop its circulation. Referring to a newspaper clipping possessed by Dyce, in which it was stated that the title-page of the Devonshire copy gave clear evidence of having had the name canceled, Cunningham[6] says that if this had been the case, some mention of the circumstance would have been made in the conversations with Drummond.

From a comparison of the copies of the quarto which have been used for the present edition, the conclusion seems warranted that the first copies had Jonson's name, and that later, for unknown reasons, probably at Jonson's demand, the name was canceled. This conclusion is based, first, on the degree of correction evident in the texts, and, secondly, on a comparison of the title-pages. Assuming that the texts showing the greater number of typographical errors were the first to come from the press, the choice falls on B and M1, each of which bears Jonson's name, and both show numerous errors that were corrected in D, M2, and White. Of the two, M1 seems to have been the first to be printed. The errors are found in the first two-thirds of the play, and these have been corrected in B and the other copies. The peculiar arrangement of the title-page of M1 would seem to indicate that it was prepared for an advance issue. The prominence of Jonson's name is especially

[4] *Drama* 1. 357.
[5] *Ben Jonson,* p. 9; cf. Castelain, p. 193, note.
[6] *Works* 6. 510.

noticeable. It heads the printed matter, and its type is so much larger than the rest that the name is featured rather than the title of the play, a device which an enterprising publisher would naturally adopt to ensure a ready sale on its first appearance.

Upon comparing the title-pages, there is additional evidence that Jonson's name was on the original form, and was later removed. Four title-pages (B, M2, D, White) are identical, except that Jonson's name is omitted on D. Compare D and B, for example, and notice the spacing of each, with a view to deciding which arrangement is the more properly balanced. It will be seen that B has the appearance of a normally arranged page, with no indication of crowding, as if the name had been a later insertion. In D, on the other hand, there is an apparent gap between the line above the device and the words 'children of the Black-friers,' and the page would seem better balanced, either if the words, 'As . . . Black-friers,' had been a little lower, or if the device and the line above it had been raised. The inference that the name was removed from D, and not inserted in B, is strengthened when it is noticed that the same form was used to print both. The spacing between letters, words, and lines is identical, the *r* in 'sundry' is inverted in both, and the same indications of wear are seen in individual types, especially in A and C of the initial line.

It seems improbable that a name of such weight as Jonson's possessed at this time would be removed through the initiative of the publisher. Jonson consistently avoided mentioning or claiming the play, and, if he gave the order that caused the removal of his name, this would conform to the attitude he seems to have assumed, that he had no further interest in the play, and did not wish his name associated with it.

Why did Jonson write a romantic comedy, and why did he leave this type for satiric comedy? It was a period

when romantic comedy was being written. Quite possibly Shakespeare's[7] success in this field had some influence. Greene,[8] Munday,[9] and Dekker,[10] had written or were writing plays of this type. Being a young writer, it would be natural for Jonson to be experimenting with what was meeting with popular favor. Aside from the tendency which his youth would have in determining the choice, his material would easily lend itself to such treatment. In the *Aulularia,* Phædria, the prototype of Rachel, takes no part in the action. The possibilities here for greater dramatic effect were doubtless clear to Jonson. The choice, on the other hand, may have been influenced by Henslowe, who, with a view to meet the popular demand, requested a romantic comedy. To have produced a play of a kind in which he had no choice, would in a measure help to explain his silence regarding it.

The chief reason why he abandoned romantic comedy is probably that he was not interested in it. Evidence of this can be seen in the present play. It is granted that, in Rachel, Jonson has given us his only real and lovable feminine character.[11] But the farcical situations that concern Juniper, Jaques, and Onion, are worked out more carefully, and apparently with greater interest. As we know from his other works, it was in this field that his greatest strength lay. In this connection, Dryden writes[12]: 'You seldom find him making love in any of his scenes, or endeavouring to move the passions; his genius was too sullen and saturnine to do it gracefully, especially when he knew he came after those who had performed both to such an height. Humor was his proper sphere.' As an addi-

[7] *Two G. of V., Com. of E., L. L. L., M. of V., M. N. D.*
[8] *Friar Bacon, James IV.*
[9] *John a Kent, Downfall.*
[10] *Shoemaker's Holiday.*
[11] Castelain, p. 199; Schelling 1. 389.
[12] *Essay of Dramatic Poesy* (ed. Saintsbury 15. 347).

tional reason, it is possible that circumstances influenced his course. In the years that followed, we know that, during a part of the time, he was involved in the quarrel[13] with Marston, Dekker, and others, and romantic comedy was not suitable for his purpose, had he preferred it. When the quarrel is ended, he tells us he intends to turn to tragedy.[14] However, after the appearance of *Sejanus,* he returns to comedy—not the comedy of *The Case is Altered,* but that in which he had found his greatest strength, satiric comedy.

With no definite external evidence to support Jonson's authorship of *The Case is Altered,* it remains to seek this evidence from internal sources. That the value of this is often only apparent, rather than convincing, is fully understood. But an author with an individuality as marked as Jonson's must have left some proofs of his personality in his works, which would be easily recognized. In the following pages, an attempt will be made to present such proofs. Only the most prominent characteristics have been selected from his works, and these will then be applied to the present play in the form of tests. The tests have been limited to five—parallel passages, diction, characters, situations, and prosody. The works of contemporary dramatists[15] were constantly kept in mind, and material was often rejected when it was found to be common to these with Jonson. The examples supplied are not asserted to be exhaustive, but enough of them have been secured to show the value of the test. In some cases, references have been included which may seem of doubtful value, but it seemed wiser to include them than to risk a possible loss by omitting them.

The parallel passages will be found in their proper places in the notes. They have been placed first in the note,

[13] Cf. Small, *Stage-Quarrel.*

[14] *Poetaster* 2. 520.

[15] Especially Shakespeare, Chapman, Dekker, Marston, Middleton, Heywood, and Chettle.

except where quotations are made from the sources. Only one set of parallel passages will be noticed here, and that is in reference to 2. 7. 81-8. The passage from *Every Man Out* will be seen to have been quoted almost verbatim, a practice[16] that Jonson often follows in his other works.

Jonson's vocabulary is not so distinctive as may be supposed. Cunningham[17] speaks of his fondness for 'harrot', but the word is used only twice outside of the present play. Gifford[18] refers to his use of 'maker' for poet, in the Greek sense.[19] But this usage is fairly common among Elizabethan writers, and the extent to which it was adopted by Jonson is perhaps not sufficient to be regarded as characteristic. However, it has been thought best to include the word. Only the verb[20] appears here. The words 'circle'[21] and 'sphere'[22] are common; 'case'[23] (pair) and 'sort'[24]

[16] Cf. 2. 7. 83, note.

[17] *E. M. I.* 1. 179, 27; *E. M. O.* 2. 96.

[18] *E. M. O.* 2. 109.

[19] *Discov.* 9. 212.

[20] 1. 1. 99; *E. M. I.* 1. 100, Act 5, sc. 1 (first ed.); *E. M. O.* 2. 26, 109; *C. R.* 2. 210, 291; *Poet.* 2. 377, 408, 423, 435, 496, 510; *Volp.* 3. 165; *Epi.* 3. 331, 332, 365; *B. F.* 4. 339, 347; *S. N.* 5. 155, 157, 187, 204, 255, 270, 291; *N. I.* 5. 411; *M. L.* 6. 15; *Tub* 6. 219; *Mq. of Chr.* 7. 260; *I. Jones* 8. 110; *Pembroke* 8. 143; *J. Donne* 8. 200; *Ep. 112* 8. 216; *Underw.* 8. 338, 356; *Discov.* 9. 217.

[21] 1. 5. 176; 4. 2. 19; 5. 1. 84; 5. 4. 64; 5. 5. 260; *E. M. I.* 1. 25; *E. M. O.* 2. 21, 82; *C. R.* 2. 294, 345; *Poet.* 2. 467; *Sej.* 3. 49; *Volp.* 3. 219; *Epi.* 3. 416; *Alch.* 4. 98, 101; *Catil.* 4. 193; *B. F.* 4. 458, 459(5); *D. A.* 5. 18, 24, 30, 125; *N. I.* 5. 314, 341, 373; *M. L.* 6. 9, 58, 99; *S. S.* 6. 284; *Mq. Blackness* 7. 10; *Mq. Hymen* 7. 54, 64; *Barriers* 7. 77, 78; *Hue and Cry* 7. 96; *Time Vindic.* 8. 19; *F. Isles* 8. 65; *Mq. Love's Tr.* 8. 89, 90; *Mq. Love's Welc.* 8. 119, 133; *Ep. 128* 8. 228; *Forest* 8. 261; *Underw.* 8. 326, 352, 372, 380; 9. 10, 54, 55, 60; *Misc.* 9. 324, 338.

[22] 4. 4. 5; 4. 8. 122(?); 5. 1. 57; *E. M. O.* 2. 60; *C. R.* 2. 215, 223, 340, 342; *Poet.* 2. 382, 389, 466; *Sej.* 3. 13; *Alch.* 4. 79; *D. A.* 5. 9; *S. N.* 5. 194; *S. S.* 6. 281; *K. J. E.* 6. 424, 431; *Mq. Blackness* 7. 16; *Mq. Beauty* 7. 37; *Mq. Hymen* 7. 57, 73; *Barriers* 7. 78; *Hue and Cry* 7. 96, 97; *P. H. B.* 7. 153; *Love Freed* 7. 193;

(company), to a smaller degree; and 'humour'[25] occurs more often in the earlier plays. Regarding the last, references will be given only to four plays. It is recognized that 'humour' was often used by other dramatists, Shakespeare especially. He used it twenty-six times in *Merry Wives*. But compare with this Jonson's total of seventy-seven found in *Every Man Out*. Sarrazin[26] has given a possible reason for the frequent use of 'humour' in *Merry Wives*. He believed that it, with other words, was intended as a sort of burlesque on Jonson's early mode of expression. Words that are purposely misused, both here and in other plays, are significant; such are: 'ingratitude,'[27] 'ingenuity,'[28] 'legibly,'[29] 'corroborate,'[30] 'hieroglyphic,'[31] 'intricate,'[32]

Irish Mq. 7. 229; *G. Age Restored* 7. 254; *P. R.* 7. 305; *P. A.* 8. 43; *F. Isles* 8. 63, 65; *L. T.* 8. 90; *L. W.* 8. 137; *Ep. 94* 8. 197; *Ep. 130* 8. 230; *Underw.* 9. 23, 38, 55; *Misc.* 9. 354.

[23] 2. 3. 1; *E. M. O.* 2. 8, 178; *Poet.* 2. 496, 498; *B. F.* 4. 392.

[24] 1. 5. 21; *E. M. I.* 1. 31, 95; *E. M. O.* 2. 17, 43, 67, 86, 100, 137, 186, 188; *C. R.* 2. 336; *Poet.* 2. 385, 430; *Tub* 6. 148.

[25] 1. 1. 34, 90; 1. 2. 14, 15; 1. 4. 84; 1. 5. 41, 86, 138, 157; 2. 2. 6; 2. 3. 22; 4. 8. 88; 5. 1. 67; 5. 2. 83; *E. M. I.* 1. 8, 11, 25, 41, 44, 52, 61, 62, 63, 77, 78(7), 83, 85, 87, 97, 104(3), 113, 121, 140; *E. M. O.* 2. 6, 15(5), 16(4), 17(2), 18, 26, 28, 29(2), 33(2), 35(2), 36, 44, 48, 50(5), 51(2), 53(3), 54, 60, 61, 72, 77, 87, 89, 90, 99, 101, 107, 110, 113, 116, 118, 122(3), 125, 134, 136, 142, 154(3), 155, 157, 158(2), 167, 168, 169, 171, 173, 177, 179, 183, 186, 191, 195, 196, 197, 198; *C. R.* 2. 231, 235(2), 238, 249, 270, 272, 280, 297, 304, 307, 309, 335, 357(3), 358, 359; *Poet.* 2. 374, 385, 407, 415, 419, 424, 425, 430, 435, 448(2), 463(2), 480, 493, 512, 519.

[26] *Jahrbuch* 40. 213-22 ('Nym und Ben Jonson').

[27] 4. 5. 56: *E. M. I.* 1. 91 ('monster of ingratitude' was 'ingratitude wretch' in the first edition).

[28] 2. 7. 5: *E. M. O.* 2. 95, 119-20, 121.

[29] 5. 3. 57: *E. M. I.* 1. 30.

[30] 2. 2. 42: *E. M. O.* 2. 143.

[31] 1. 2. 7-8: *C. R.* 2. 233; *Poet.* 2. 486.

[32] 4. 7. 169: *C. R.* 2. 252.

'aggravate,'[33] 'ambiguous,'[34] 'insinuate,'[35] 'epitaph.'[36] Words like 'authentic'[37] (-al, -ally), 'bastinado,'[38] 'decorum,'[39] and 'stinkard,'[40] are of less value; but their recurrence seems frequent enough to deserve notice. Abstract and other nouns[41] are often applied to characters. Two classes of 'strange' words are frequently used. One[42] is of a kind which is supposed to be unusual to the ears of the listener, for he usually repeats it as if he were struck by its strangeness. The other[43] is of a kind which the speaker misuses, and the one addressed, or someone else, gives the correct word.

The test was then made for Jonson's use of words of Greek or Latin origin, of three or more syllables.[44] Proper names, words in common use, such as 'presently' and

[33] 5. 3. 17-8: *C. R.* 2. 253.

[34] 5. 5. 211: *C. R.* 2. 283.

[35] 2. 7. 156: *C. R.* 2. 295.

[36] 2. 7. 9: *C. R.* 2. 298.

[37] 4. 4. 11: *E. M. O.* 2. 130; *C. R.* 2. 228, 317; *Poet.* 2. 468; *Epi.* 3. 383; *Alch.* 4. 73; *D. A.* 5. 57; *S. N.* 5. 175; *Mq. Hymen* 7. 53.

[38] 4. 7. 6: *E. M. I.* 1. 35(3), 112, 114, 116; *C. R.* 2. 257; *Poet.* 2. 497; *Ep. 21* 8. 155.

[39] 1. 1. 87: *C. R.* 2. 327(2), 350; *Poet.* 2. 477; *Epi.* 3. 390; *Alch.* 4. 179; *B. F.* 4. 354; *N. I.* 5. 329; *M. L.* 6. 8; *H. of Wales* 7. 319; *Convers.* 9. 366, 411.

[40] 2. 7. 61: *Poet.* 2. 378, 426, 428, 430, 431, 436, 446, 447, 456, 463, 482, 484, 486, 496; *Alch.* 4. 20, 98; *Ep. 133* 8. 236.

[41] 1. 5. 23, 26: *E. M. O.* 2. 52, 53(2), 141(2), 143(2), 148(2), 154(2), 155(4), 169, 171(2), 177, 181; *C. R.* 2. 241(2), 261, 262, 268, 270, 273, 274, 280(4), 281(4), 290(4), 291, 293, 294, 295, 299, 314, 322(2), 347; *Poet.* 2. 375; *Catil.* 4. 226.

[42] 1. 2. 7-8; 1. 5. 91; 2. 7. 79; 4. 7. 86-7: *E. M. I.* 1. 35; *E. M. O.* 2. 51; *C. R.* 2. 216, 227, 269; *Poet.* 2. 381; *D. A.* 5. 36; *S. N.* 5. 165(2), 263; *N. I.* 5. 337, 344, 375; *M. L.* 6. 32; *Tub* 6. 126, 154, 208.

[43] 2. 2. 52; 4. 7. 190: *E. M. I.* 1. 27, 65, 78, 82; *E. M. O.* 2. 119-20; *C. R.* 2. 270; *S. N.* 5. 182; *M. L.* 6. 20; *Tub* 6. 131, 163.

[44] Cf. Pierce, *Collaboration of Webster and Dekker* (*Yale Studies* 37).

'gentleman,' and high-sounding words, misused, and introduced merely for purposes of affectation, were disregarded. Compound words, and all other words of more than two syllables, whatever their prefix or suffix, provided their base was derived from a Greek or Latin original, were counted. The play best suited to be compared with *The Case is Altered* was obviously the first edition of *Every Man In.* Wherever the pages contained solid lines of prose or verse, an average count was made. Where the lines were broken, the words were counted. To get the percentage of polysyllabic words, their number in the play was divided by the total number of words. In *The Case is Altered,* the total number of words is approximately 18,160; polysyllables, 482; percentage of the latter, .0265. For *Every Man In,* the total is approximately 25,036; polysyllables, 623; percentage, .0248. To have a better basis on which to judge these results, one act from a play of three contemporary dramatists was analyzed. Because it was longer than the first, the second act of Shakespeare's *Two Gentlemen of Verona* was chosen. The results were: total number of words, 4,920; polysyllables, 109; percentage, .0221. The first act of Dekker's *Shoemaker's Holiday* gave: total number of words, 2,012; polysyllables, 46; percentage, .0228. The first act of Chapman's *All Fools* gave: total number of words, 4,554; polysyllables, 150; percentage, .0329. The search was not inclusive enough to determine the exact percentage characteristic of each author, and the results are therefore suggestive, rather than conclusive. They will at least tend to show that the author of *The Case is Altered* and the author of *Every Man In* were not influenced to any great extent by unusual words of classical origin, but used the same moderation in their selection as was said to be the case in Jonson's selection of words in general.

The characters in *The Case is Altered* that seem reminiscent of Jonson are, of course, Juniper, Onion, and Jaques, and, to a smaller degree, Count Ferneze and Maximilian.

In the present play, Juniper and Onion are usually associated, the latter acting as a sort of foil to the former. Turning to the other plays, the dialogue between Cob[45] and Mathew, and Cob and Cash, strongly resemble those of the above pair. We find the same fluency and extravagance of language, the same nimble repartee, and a like recourse to puns and proverbs. Notice especially the words 'harrot,'[46] 'smell,'[47] 'legiblest,'[48] 'humour,'[49] 'ten thousand thousand of my kin';[50] the reference to the 'brazen head,'[51] and to plays;[52] the misuse of, and the punning on, words;[53] and the meaningless quoting of proverbs.[54] There is a reminiscence of the two, again, in the characters of Clove[55] and Orange. Tucca's[56] character may not resemble Juniper's, but his extravagant language frequently does. Further evidence of this trait of Juniper's will be found in Shift,[57] Moria,[58] Amorphus,[59] Crispinus,[60] Luscus,[61] and Hilts.[62]

The suspicious nature exhibited by Jaques is characteristic of Kitely.[63] As in the case of the former, his house

[45] *E. M. I.* 1. 26-30; 1. 77-80.
[46] 4. 7. 189.
[47] 4. 7. 45.
[48] 5. 3. 57.
[49] 1. 2. 15.
[50] 4. 3. 15-6.
[51] 4. 3. 82-3.
[52] 1. 1. 88 ff.; 2. 7. 28 ff.
[53] Esp. 2. 2. 1-54; 2. 7. 1-158; 4. 5. 1-64; 4. 7. 1-198; 5. 3. 1-103.
[54] 1. 1. 21; 1. 3. 43; 4. 5. 28; 4. 7. 142-3, 160-8; 5. 3. 48.
[55] *E. M. O.* 2. 88-96.
[56] *Poet.* 2. 378, 382, 384-5, 428-9, 433, 446.
[57] *E. M. O.* 2. 102-3, 140, 143.
[58] *C. R.* 2. 252-4, 281-2, 295, 298.
[59] *C. R.* 2. 283.
[60] *Poet.* 2. 408.
[61] *Poet.* 2. 374-5.
[62] *Tub* 6. 145-6.
[63] 2. 1. 1-65; 3. 2. 1-52; 3. 3. 1-50; 4. 7. 62 ff.: *E. M. I.* 1. 40-6, 70-2, 76-7, 89-90, 103-5.

is the meeting-place of numerous gallants, who keep him in a state of continual fear of being tricked. Volpone has the same veneration for his money, and addresses his 'saint' in language which is strikingly similar to that of Jaques.[64] The sentiments uttered by Sir Moth[65] are of the same order, and his search for the supposed wealth buried in the garden is a reminiscence, though slight, of the hiding-place of Jaques' money.

Some of the intolerance and impatience of Count Ferneze is shown by Justice Clement.[66] His attitude toward Cob, seen in his irritation and language, is not unlike that of the Count toward Onion. Later in the play, another side of his character is revealed, his geniality. This too has its counterpart in Count Ferneze.[67] Another character, without the sense of humor of the Count, but with his traits of impatience and temper greatly magnified, is Morose.[68] Both, though beyond middle age, are bent on marriage,[69] and, in both cases, the venture is unsuccessful.[70] The absurdity of such a step on the part of the Count in competing with his steward, is turned to ridicule in the case of Morose.

In Maximilian[71] we have the vainglorious type, not so pronounced, to be sure, but sufficiently developed to be classified. On one occasion, in his argument with Count Ferneze, he shows himself to be somewhat of a bully, too. Men of this type, met with in Jonson's other plays, are Bobadill,[72] Puntarvolo,[73] Tucca,[74] and Ironsides.[75]

[64] 2. 1. 28-31; 3. 5. 16-26; 4. 7. 134-41: *Volp.* 3. 166-7.
[65] *M. L.* 6. 41-3, 97-103.
[66] 1. 5. 1-53; 4. 8. 1-95; 5. 5. 1-22: *E. M. I.* 1. 91-3.
[67] 2. 5. 1-24: *E. M. I.* 1. 138-45.
[68] *Epi.* 3. 352-61.
[69] 2. 6. 36-50; 3. 3. 1-50: *Epi.* 3. 371-6.
[70] 3. 4. 18-22, 51-4: *Epi.* 3. 476.
[71] 1. 3. 30-9; 4. 1. 1-47; 4. 8. 1-81.
[72] *E. M. I.* 1. 35-8, 64-5, 112-9.
[73] *E. M. O.* 2. 5 ('Characters'), 129-31, 179-83.
[74] *Poet.* 2. 384-6, 420-39.
[75] *M. L.* 6. 51-3, 65.

Besides the recurrence of certain types of characters in Jonson's plays, some light may be thrown on the subject of authorship by considering the method he follows in naming them. The custom of naming a character to reflect his personality was common, but the persistent practice of punning on the name seems to have been more common with Jonson. It is true that Shakespeare adopted this plan to some extent, especially in two plays.[76] As to his other plays,[77] only a few have indications of it. Of other leading contemporaries, who were writing about 1598, and who followed this device of naming characters, Middleton[78] may be mentioned; but he rarely puns on the names. In the case of Chapman,[79] Dekker,[80] Marston,[81] and Heywood, there is only an occasional play with a name of this kind, and the punning is correspondingly less. A few references have been given to show the nature of the puns, and, approximately, the extent to which the custom was followed. In the case of Jonson,[82] it would sometimes seem

[76] *2 Hen. IV* 2. 1. 27 (Fang, Snare); Pistol: 2. 4. 120, 146; 5. 3. 130 (and *Hen. V* 2. 1. 55); *2 Hen. IV* 3. 2. 99, 119, 140, 152, 179, 187 (Silence, Mouldy, Shadow, Wart, Feeble, Bullcalf); *M. N. D.* 1. 2. 10, 66 (Quince, Snug); 3. 1. 186 ff. (Cobweb, Peaseblossom, Mustardseed); 4. 1. 221 (Bottom).

[77] *Meas. for Meas.* 2. 1. 48, 59, 214, 228 (Elbow, Froth, Pompey); *L. L. L.* 3. 1. 71, 107 (Costard); 5. 1. 156, 162 (Dull).

[78] *Blurt, Master-Constable, Wks.* 1. 23 (Pilcher); *Michaelmas Term, Wks.* 1. 221, 225, 230, 239 (Lethe); 1. 222 (Falselight); 1. 259 (Easy); *Family of Love, Wks.* 3. 41, 42 (Purge, Gudgeon); *Chaste Maid, Wks.* 5. 27, 91 (Touchwood).

[79] *All Fools, Wks.* 1. 157 (Pock).

[80] *Roaring Girl* (with Middleton), *Wks.* 3. 143, 145, 149, 190 (Goshawk, Green-wit, Trap-door, Hanger).

[81] *Eastward Hoe* (with Jonson and Chapman), *Wks.* 3. 94, 95 (Quicksilver).

[82] 5. 3. 23 (Juniper); Onion: 1. 1. 97, 156; 1. 5. 55-6, 58-9; 2. 7. 104-5; 4. 3. 14-6; 4. 5. 36-7; 4. 7. 70-2, 134, 158; 5. 3. 22; 5. 5. 234: *E. M. I.* 1. 27, 79 (Cob); 93 (Bobadill); *E. M. O.* 2. 59, 105 (Fungoso, Whiffe); 89 (Orange, Clove); *C. R.* 2. 225, 248 (Amorphus); 234, 248 (Cos); 235, 247 (Prosaites); 238, 263 (Hedon); 242, 263 (Anaides); 250 (Argurion); 260 (Crites); 295 (Morus);

as if the name were chosen for the opportunities it gave for punning.

Dryden[83] has referred to Jonson's frequent practice of describing a character[84] before he appears. The same may be said of characters[85] who have appeared for a moment, and retired, or of those who have just entered.

Jonson's favorite situations, as they concern the present play, are chiefly those that characterize a prevailing humor.[86] Of the latter, the more prominent are travel, apparel, heraldry, tobacco, fencing, and courtship. A mere glance through his early plays will show how frequently and how thoroughly he treats these subjects. One of his characters is made to typify a particular 'humour,' and he contributes an important part to the theme that motivates the play.

The Case is Altered is not a study of humors on the same

Poet. 2. 483 (Lupus); *Volp.* 3. 176, 182 (Volture, Corbaccio); *B. F.* 4. 361 (Quarlous); 362, 368 (Littlewit); 366-7 (Waspe); 371 (Cokes); 389 (Ursula); *S. N.* 5. 193, 212-3 (Wax); 199 (Madrigal); 199-201 (Pecunia); *N. I.* 5. 308, 309 (Heart); 316-7 (Ferret); 324 (Lovel); 333, 354 (Trundle); 334-5 (Fly); 336 (Tipto); 342 (Lætitia); 353-8 (Pierce, Jug, Jordan, Peck); 361 (Bat); 382 (Stuff); *M. L.* 6. 14 (Steel); 14, 50 (Palate); 16, 51 (Compass); 17, 44 (Silkworm); 18 (Loadstone); 19 (Polish); 26-7 (Bias); 32, 73 (Needle); *Tub* 6. 128 (Tub, Zin); 134-5 (Clay); 135 (Turfe); 136-7, 179 (Metaphor); 138 (Polecat).

[83] *Essay, Dramatic Poesy* (*Wks.* 15. 353, ed. Saintsbury).

[84] 1. 3. 30-9 (Maximilian); 1. 4. 7-17, 84-9 (Angelo, Count Ferneze); *E. M. I.* 1. 29-30 (Bobadill); 35 (Downright); 40-1 (Wellbred); 83 (Clement); *E. M. O.* 2. 53-4 (Puntarvolo); *C. R.* 2. 238-40 (Hedon); *Poet.* 2. 375 (Tucca); *Epi.* 3. 337 (Collegiate Ladies); 341-3 (Morose); 346-7 (Daw); 347-8 (La-Foole); *B. F.* 4. 364-5 (Busy); 367-8 (Cokes); *D. A.* 5. 36-7 (Meercraft); *S. N.* 5. 165 ('Emissaries'); 183-4 (Pecunia); *N. I.* 5. 319-20 (Lady Frampul); 334-5 (Fly); *M. L.* 6. 15 (Rut); 24 (Moth).

[85] 1. 1. 34-8 (Onion): *E. M. O.* 2. 27-8, 37-8 (Macilente); 38-9 (Buffone); 51-2 (Fastidious); *C. R.* 2. 242-4 (Anaides); 247-9 (Amorphus, Asotus); 249-50 (Crites); 250-1 (Argurion); 252, 253 (Moria, Philautia); *M. L.* 6. 14-5 (Palate); 23-4 (Silkworm, Practice); 24-5 (Bias).

[86] Cf. *E. M. O.* 2. 16.

scale as are some of Jonson's plays. Here they may be regarded as only sketched. As to travel, Valentine[87] is the traveler, and though personally he is not made ridiculous, his appearance usually evokes a thrust at travel. Puntarvolo,[88] Amorphus,[89] and, to a smaller degree, Politick and Peregrine,[90] are the best examples of this type. After Juniper and Onion had found Jaques' gold, they decided to be 'sumptuously attired.' Fungoso and Fastidious Brisk represent extremes of this 'humour.'[91] Having decided on apparel, another requisite of a gentleman was a coat-of-arms. The aspirations of Sogliardo[92] in this connection will be remembered. Other instances are to be found in the characters of Cob,[93] Crispinus,[94] La-Foole,[95] Piedmantle,[96] and Pecunia. There is just a passing reference to tobacco in our play, and this is not by a smoker, but by one of the female characters. Sogliardo,[97] Shift, and Fastidious Brisk are notable examples of this reputed accomplishment of a gentleman. References to others,[98] however, are frequent. Fencing is another accomplishment which was extensively ridiculed by Jonson, and Bobadill[99] is the central figure.

[87] 1. 2. 22-34; 2. 7. 34-5, 54-8; 5. 3. 44-6, 86-7.

[88] *E. M. O.* 2. 5 ('Characters'), 58, 70-1, 105, 129-31.

[89] *C. R.* 2. 226-7, 230-2, 248, 273, 291-2, 319.

[90] *Volp.* 3. 196-202, 259-66.

[91] 4. 7. 181-6; 5. 3. 1-103; 5. 5. 205-43: *E. M. O.* 2. 6. 7 ('Characters'), 63-9, 79-83, 85, 99, 116-7, 123, 148, 152, 156, 168, 190-1; cf. *E. M. O.* 2. 30; *S. N.* 5. 162-8; *M. L.* 6. 54.

[92] 4. 7. 187-94: *E. M. O.* 2. 7 ('Characters'), 35-6, 91, 96-8; cf. Nason, *Heraldry.*

[93] *E. M. I.* 1. 26.

[94] *Poet.* 2. 394-5.

[95] *Epi.* 3. 350-1.

[96] *S. N.* 5. 192-3; 263-4.

[97] 2. 3. 13: *E. M. O.* 2. 6, 7 ('Characters'), 89, 93-4, 105-7, 116-22, 132-3, 153, 161-2, 181.

[98] *E. M. I.* 1. 30, 83-8, 92-4; *C. R.* 2. 209, 243; *Epi.* 3. 409; *Alch.* 4. 35-7, 100-1; *B. F.* 4. 387, 404-7; *D. A.* 5. 143.

[99] 2. 7. 1-29, 89-158: *E. M. I.* 1. 35-8, 64-8, 112-8, 126; cf. *E. M. O.* 2. 102-4, 145-7; *C. R.* 2. 313-35; *Epi.* 3. 434-6; *Alch.* 4. 101; *D. A.* 5. 78, 124; *N. I.* 5. 338-40; *M. L.* 6. 62-9.

The allusions to fencing terminology are a characteristic feature. Of Jonson's favorite situations, those that deal with courtship remain to be considered. The fantastic mode of courtship indulged in by Pacue and Finio[100] was ridiculed more extensively in *Cynthia's Revels.* Puntarvolo's[101] curious addresses to Lady Puntarvolo are another example. The contest which Lovel[102] waged to win the favor of Lady Frampul is of a more serious order, but it is worthy of note. Then there are some examples of a minor nature suggested by the exchange in courtesies between Francisco[103] and Angelo and the two sisters.

In the test of prosody, the attention was first turned toward determining Jonson's use of feminine endings. Four plays, besides the present one, were studied: *E. M. I.* (first and revised editions), *E. M. O.*, *C. R.*, and *Poet.* To secure the percentage of feminine endings, the number of lines showing these were divided by the total number of metrical lines. The results were as follows: *The Case is Altered,* 1,259 metrical lines, 248 with feminine endings, percentage, .197; *E. M. I.* (first ed.), 568 metrical lines, 108 feminine endings, percentage, .190; *E. M. I.* (revised ed.), 679 metrical lines, 179 feminine endings, percentage, .263; *E. M. O.*, 694 metrical lines, 167 feminine endings, percentage, .240; *C. R.*, 756 metrical lines, 67 feminine endings, percentage, .088; *Poet.*, 889 metrical lines, 149 feminine endings, percentage, .167. The average percentage for all the plays, exclusive of the present play, is .187. The low percentage of *C. R.* at first seemed surprising; but, on comparing scenes of a high percentage of feminine endings with those of a low percentage, it was found that the latter were invariably more lofty in theme.

[100] 4. 3. 1-83: *C. R.* 2. 302, 312-35.
[101] *E. M. O.* 2. 54-61.
[102] *N. I.* 5. 346-52, 363-72, 385-95.
[103] 2. 4. 1-69: *E. M. O.* 2. 118-22, 163-8; *C. R.* 2. 282-93; *S. N.* 5. 251-9.

An analysis was then made of one play each of three contemporaries, to form a basis on which to judge the above results. Shakespeare's *Two Gentlemen of Verona,* with 458 metrical lines, 76 feminine endings, has a percentage of .165; Dekker's *Shoemaker's Holiday,* 979 metrical lines, 64 feminine endings, percentage, .0653; Acts 1 and 2 of Chapman's *All Fools,* 961 metrical lines, 283 feminine endings, percentage, .294. The results here, as they concern Jonson, are similar to those gained in the polysyllabic test. While there is a tendency to use feminine endings, it does not reach the number found in Chapman, nor the low percentage noticed in Dekker.

The play contains many metrical peculiarities that are found elsewhere in his works. As Wilke has made a detailed study of the prosody of Jonson, his work will be referred to for examples from these. Some of the peculiarities are: the accent on the first syllable of some disyllables,[104] and on the second of others,[105] where the reverse is the rule; the accent on the last syllable of compound[106] words; the accent on the articles,[107] pronouns,[108] and on 'to'[109] of an infinitive; the use of a monosyllabic[110] foot at

[104] Austere 2. 3. 27; discharge 2. 6. 19; betwixt 3. 2. 39; 5. 5. 23; enjoy 3. 3. 33; unjust, unkind 5. 5. 31, 33 (Wilke, pp. 39-44).

[105] Arguing 1. 4. 46; gaping 1. 5. 23; using 2. 4. 30; having 3. 2. 10; envies 3. 5. 9; conjured 5. 1. 74; justice 5. 5. 45 (W., pp. 34-6).

[106] Godfather 5. 5. 128; threadbare 2. 1. 9; fourteen 2. 5. 8; horsedung 3. 5. 13 (W., pp. 29, 32).

[107] 1. 4. 31, 48, 75; 1. 5. 169; 2. 1. 2, 7, 60, 64; 2. 5. 19; 2. 6. 19, 31, 32; 3. 3. 38; 3. 4. 13, 22, 46; 4. 1. 33; 4. 8. 78; 5. 1. 10; 5. 2. 1; 5. 4. 18, 65; 5. 5. 113 (W., pp. 19-20).

[108] 1. 4. 20, 53; 1. 5. 169, 193; 3. 4. 34, 35; 3. 5. 16, 26; 4. 7. 107; 5. 4. 48; 5. 5. 24, 25 (W., p. 21).

[109] 1. 4. 88; 1. 5. 152, 214; 2. 3. 29; 3. 2. 19; 3. 3. 13; 3. 5. 4; 4. 2. 66 (W., p. 20).

[110] No 1. 5. 3; I(ay) 1. 5. 110; 'Sblood 5. 4. 9; Then 5. 5. 133 (W., p. 50).

the beginning of a line; a polysyllabic[111] foot at the end of a line; a pause[112] before an interjection; and two trochees[113] in a line.

In order to have a visible demonstration of the various elements of the five tests used in the above discussion, the text of *The Case is Altered* was marked wherever there was a resemblance to the known works of Jonson. All the scenes show some degree of marking. In many, the marks are quite numerous, representing more than one test, and having several examples of the same test. This is especially true of the parallel passages in the first, second, and fourth acts. The third act, and the fifth, excepting scene 2, do not have so many of these, but in other respects the average is about the same. There are more parallel passages noticeable in the prose than in the verse, but the difference is small enough to be negligible. As regards diction, the prose has nearly twice the number of markings found in the verse, a circumstance which is not surprising, when the character of the words is considered. The markings are not confined to any particular plot, a fact which would tend to disprove the presence of a collaborator. The parts that deal with the Ferneze-interests are as prominent in this respect as those dealing with Jaques, and both are almost as extensively marked as the passages that concern Juniper and Onion.

The evidence which has been submitted, while not proving conclusively that Jonson wrote *The Case is Altered,* yet seems to favor this conclusion. Words and phrases that constantly reappear under conditions that are similar must have some weight, however small; for it will be admitted that writers either from choice or by accident are prone to

[111] Presently 1. 4. 61; armory, melancholy 1. 5. 1, 160; memory, ceremony 2. 4. 44. 50; courtesies 3. 5. 26 (W., pp. 47-8).

[112] Boy, God, hark 1. 4. 20, 50, 77; love 1. 5. 215; faith 2. 3. 13 (W., pp. 50-1).

[113] Any, flowing 1. 5. 63; Rachel open 1. 5. 235 (W., p. 46).

repeat themselves. The same may be said of characters and situations. In the case of Jonson, these have special significance, since his type of satiric comedy was peculiar. The characters that have been mentioned, but especially Jaques, Juniper, and Onion, would fit very well into a play such as *Every Man In* or *Every Man Out.* The two[114] scenes which refer to the character of the drama and of the audiences of his day are quite in line with the criticisms we find in his inductions and prologues. That one or both may have been later insertions does not detract from their value as evidence. On the contrary, their value is increased. An arraignment of this kind, inserted at a later date, would have more reason for its existence, and would suggest the opposition that Jonson encountered from his critics, a situation which was not so acute when he wrote this play. Finally, and by no means the least valuable as evidence, was his familiarity with the classical writers,[115] and his recourse to them, especially to Plautus, for material for his dramas.

C. Date

The Case is Altered has two entries in the Stationers' Register. The first is on January 26, 1608/9:

Henry Walleys
Richard Bonion

Entred for their Copye vnder the handes of master Segar deputy to Sir George Bucke and of the wardens a booke called, *The case is altered.*

The second entry is dated July 20, 1609:

Henry Walley
Richard Bonyon
Bartholomew Sutton

Entred for their copie by direction of master Waterson warden. a booke called *the case altered* whiche was Entred for H(enry) Walley and Richard Bonyon the 26 of January (1609) last.

[114] 1. 1. 86-112; 2. 7. 28-88.

[115] Cf. Schelling 1. 538; Symonds, *Ben Jonson,* pp. 51-3.

From the evidence we possess at present, it cannot be definitely determined when the play was written or first acted. All attempts to establish a date begin with two references. In our play (1. 1. 107-8), Onion tells Antonio Balladino that he is in print as the 'best plotter.' In the *Palladis Tamia,*[1] published in 1598 by Francis Meres, and entered on the Stationers' Register on September 7 of that year, there is a reference to 'Anthony Mundye, our best plotter.' It is generally agreed that Jonson alludes to the passage mentioned by Meres. The second reference is found in Nashe's[2] *Lenten Stuffe,* entered on the Stationers' Register on January 11, 1598/9, and published in 1599. The reference is clearly to Juniper of our play, and reads: 'Is it not right of the merry coblers cutte in that witty Play of *the Case is altered?*'

Jonson's reference to a work registered in September, 1598, and Nashe's allusion to Jonson's play in the January following, would seem to fix the date between these two. But the problem is not so simple as this. Baskervill[3] has well stated the difficulties which arise from such a contention: '*Lenten Stuffe* was in all probability completed when it was entered on the Stationers' Register, and it hardly seems possible that in the four mouths from September 7 to January 11 Meres's work was published, Jonson's play written and probably acted, and Nashe's work prepared, with time for Jonson to make a reference to Meres and Nashe to Jonson. The hypothesis that the passage satirizing Munday was added after the first production of *The Case is Altered* seems most reasonable.' Furthermore, the manner in which Nashe refers to the play would seem to indicate that it was well known, and not a recent work.

[1] Smith, *Eliz. Crit. Essays* 2. 320; Ingleby, *Shak. Allusion-Books,* p. 161.

[2] *Works* 3. 220.

[3] *English Elements,* p. 91.

Opinions vary as to when it first appeared. Gifford[4] thinks it possible that the plot of a play that Jonson showed to Henslowe, and for which he received an advance of twenty shillings on December 3, 1597, might refer to *The Case is Altered.* Both Baskervill[5] and Small[6] are inclined to believe that the original version was on the stage by the end of 1597, or early in 1598. Fleay[7] says it was performed at the Blackfriars in November, 1598, but does not say whether he regarded this as its first performance. Because of its reference to the *Palladis Tamia* of Meres, Collier[8] and Ward[9] assign the play to a time subsequent to this. Wheatley's[10] reasons are apparently the same, for he places it in 1599. Referring to its early authorship, Lounsbury[11] says it was written by 1599, when it was referred to by Nashe. In view of its reference to Meres, and because of the allusion to it by Nashe, Castelain[12] is inclined to fix the date of the first performance about December, 1598. He admits, however, that it might have been performed earlier that year. This brings us to the discussion of the other view—that the original play was written before Meres' publication, and that the part which refers to the latter, and which was clearly intended to satirize Anthony Munday, was inserted at a later date. This view has much in its favor, and has been advocated by such scholars as Aronstein,[13] Koeppel,[14] Castelain,[15] Fleay,[16] Baskervill,[17] and

[4] *Wks.* I. xliii-iv; cf. *Diary* I. 37, 43 (ed. Greg).
[5] *English Elements,* p. 91.
[6] *Stage-Quarrel,* p. 17.
[7] *Stage,* p. 153.
[8] *Annals* I. 342.
[9] *History* 2. 344, 350.
[10] *Every Man In,* 1877, p. xii.
[11] *Shakespeare,* p. 26.
[12] *Ben Jonson,* p. 193.
[13] *Ben Jonson,* p. 21.
[14] *Quellen-Studien* II. 1, 109, 123.
[15] *Ben Jonson,* note, pp. 193-4.
[16] *Drama* I. 357; *Stage,* p. 153.
[17] *Eng. Elements,* pp. 90-1.

Courthope.[18] By assigning the play to an early date, probably antedating *Every Man In,* Gifford,[19] Swinburne,[20] Schelling,[21] Symonds,[22] and Small[23] may be said to hold the same opinion.

In support of a later insertion, the most reasonable argument is that, after his first entry, Balladino disappears from the play. The force of the argument is strengthened by the fact that the incident is found in the opening scene, a place customarily utilized to explain to the audience the previous history of the action, and briefly to mention such facts about the characters or about the existing state of affairs as will make clear what is to follow. In the original draft of the play, it is not likely that Jonson would have introduced, at such a point, an incident that had no future bearing on its development. With a play, however, which had not satisfied him—and this seems to be the case with the present one—he might have had no such scruples. As evidence of such an alteration, the text itself has an apparent discrepancy, noticed also by Aronstein.[24] In the opening scene (1. 1. 37-8), a request is made of Balladino for a 'posy' for Onion, to be given to Rachel. Later in the play (4. 3. 7, 11-2; 4. 5. 32-47), Onion complaints of Valentine for not composing the promised ditty.

Many circumstances that point to an early authorship of our play, and which would, therefore, tend to strengthen the view that it existed in some form before its reference to Meres was inserted, also bear upon the interesting question of its priority to *Every Man In.* When contrasted with the latter, the most noticeable feature about *The Case*

[18] *Hist. Eng. Prosody* 4. 269-70.
[19] *Wks.* 6. 300; cf. *Wks.* 1. xliv (note 6).
[20] *Ben Jonson,* pp. 9, 12.
[21] *Eliz. Drama* 1. 477-8.
[22] *Ben Jonson,* p. 16.
[23] *Stage-Quarrel,* p. 17.
[24] *Ben Jonson,* p. 17.

is Altered is its immaturity. This is evident from almost every angle from which the play may be regarded. First, consider the selection and treatment of the sources. Jonson was not accustomed to be so dependent upon others for his plots[25] as he is in this case. As early as *Every Man In,* his independence in this respect is noticeable. The slight changes in the major episodes borrowed from Plautus, and the presence of numerous sub-plots to offset the undeveloped portions of these, would seem to indicate the work of a novice. Characters such as Camillo, the two sisters, and even Rachel, are merely sketched, and there are possibilities for effective dramatic treatment in situations in which they are concerned, which receive little, if any, notice. The same immaturity is apparent in the use of the so called dramatic unities. His insistence on these,[26] at a period when their observance was lightly regarded, and the influence this exerted on the later drama,[27] is well known. The selection of the *Captivi*-episode from Plautus made a strict adherence to the unity of time impossible, and the union of this with the plot of the *Aulularia,* though it makes the infringement on the unity of time less noticeable, yet disturbs the unity of action. That Jonson selected material which inherently possessed elements that would violate the unities, tends to show that at that time he had not definitely formulated those rules regarding them which he advocated later.[28] Another feature of the play which reveals the immaturity of the author, and which indicates an apparent testing of his powers, is noticeable in its type. There is a clear wavering between two types—on the one hand, romantic comedy, which was dictated by the taste of the day, and, on the other, 'humour'-comedy, dictated by

[25] Cf. Schelling 1. 536-42; Symonds, *Ben Jonson,* p. 52.

[26] Cf. Lounsbury, pp. 25 ff.

[27] *Ib.,* pp. 37 ff.; Buland, pp. 44-5, 49.

[28] *Discoveries* 9. 225-6; Ind. *Every Man Out* 2. 21-3; cf. *Magnetic Lady* 6. 23-9.

the author's personal inclination. In the latter respect, the attempt is evidently experimental, and falls far short of the confidence and mastery exhibited in *Every Man In.* Regarding the points which have been mentioned—the manner of securing a plot, the treatment of characters and situations, the observance of the dramatic unities, and the lack of confidence exhibited in wavering between two types, it will be granted that *The Case is Altered* is decidedly not an improvement over *Every Man In.*[29] Where the former shows tendencies of immaturity, the latter indicates an author who has approached nearer to the fullness of his powers.

At present, it seems to be generally agreed among scholars that *Every Man In* was first produced in 1598,[30] as Jonson stated in the last leaf of the folio of 1616. In view of this, if it is contended that *The Case is Altered* was written after the *Palladis Tamia* of Meres (registered September 7, 1598), Jonson would have been working on two plays at the same time. This in itself would not be impossible, but, when the difference in workmanship is considered, it seems improbable. Judged by this fact alone, it is unlikely that *The Case is Altered* was written after *Every Man In.* Jonson was not uncertain of his field or his powers when he was writing the latter, and to assert that it preceded our play would seem like an admission that he had retrograded. From such evidence as we possess, circumstantial or internal, it seems reasonable to infer that *The Case is Altered* preceded *Every Man In,* and that the original version appeared about the latter part of 1597.

[29] Cf. Castelain, p. 194, and note.

[30] Aronstein, *Ben Jonson,* p. 27; Koeppel, *Wirkung,* p. 109.

D. The Satire

I. Anthony Munday

Irrespective of the question of a later interpolation, the part dealing with Antonio Balladino is clearly intended to allude to Anthony Munday. Jonson seems to have been careful that there should be no mistake about the identification. The name of Balladino is doubly suggestive, referring to Munday's activity as a writer of ballads, and to his *Palladino of England,* translated from the French. Balladino was 'pageant-poet' to the City of Milan, and Munday held the same office in the City of London. Add to these, Munday's characterization by Meres as the 'best plotter,' and Jonson's use of the same phrase in reference to Balladino, and the latter's identity seems reasonably certain.

The motive usually given for Jonson's ridicule of Munday lies in the apparent distinction conferred on the latter by Meres as 'our best plotter.' Two references will be sufficient to show the character of the argument. Speaking of the title given to Munday, Collier[1] says: 'This preference seems to have excited the ire, if not the envy of Ben Jonson.' Hazlitt,[2] in the same connection, says that this was 'a distinction that excited the spleen of Ben Jonson in his "Case is Altered," more particularly, as he was omitted.' Another reason for the satire is proposed by Koeppel.[3] He suggests that Jonson's resentment against Munday may possibly have been due to a passage in his *Downfall of Robert Earl of Huntington,*[4] in which there

[1] *John a Kent,* p. xlix, Shak. Soc., London, 1851.

[2] *Downfall,* Introd. 8. 99-100, Dodsley, 1874.

[3] *Wirkung* 20. 123-7.

[4] 8. 135-6, Dodsley, 1874:

> *'Ral.* Ye protract, Master Friar. I obsecrate ye with all courtesy, omitting compliment, you would vouch or deign to proceed.

appears a faint imitation of Juniper's use of high-sounding words (1. 2. 6 ff.).

The provocation for ridiculing Munday must have been strong. If it is a fact that the satire is a later addition, Jonson was put to some labor in recasting the play. On the other hand, if the present version is the original, it will be admitted that, as Balladino appears only in the opening scene, Jonson went out of his way to attack him. In either case, it may be inferred that there were doubtless stronger reasons for Jonson's displeasure than either Munday's faint imitation of his work or the title given to the latter by Meres, which in itself was probably not indicative of any special preëminence. Regarding this, the Reverend Ronald Bayne[5] says that Munday was spoken of as '"our best plotter," perhaps because of his seniority and experience as a hewer and trimmer of plays rather than with any reference to his faculty for conducting a plot in the modern sense of the term.' Munday may have offended Jonson by some personal slight, or by some derogatory reference to one of Jonson's early works, evidence of which either has been lost or has not yet been detected. That Jonson had written plays before this time may be inferred from the fact that Meres[6] includes him among the prominent writers of tragedy. Another factor which may have influenced the satire was the difference in ideals and work of the two men. Munday's activities, especially with romances[7] and

> *Friar.* Deign, vouch, protract, compliment, obsecrate?
> Why, goodman Tricks, who taught you thus to prate?
> Your name, your name? Were you never christen'd?
> *Ral.* My nomination Radulph is, or Ralph:
> Vulgars corruptly use to call me Rafe.
> *Friar.* O foul corruption of base palliardize,
> When idiots, witless, travail to be wise.
> Age barbarous, times impious, men vicious!'

[5] *Cambridge Hist. Eng. Lit.* 5. 348.

[6] *Palladis Tamia*, p. 161 (Ingleby, *Shak. Allusion-Books*).

[7] *Cyn. Rev.* 2. 269; *Alch.* 4. 146; *New Inn* 5. 325; *Underwoods* 8. 400.

ballads,[8] included a species of composition for which Jonson had small regard, and which he frequently ridiculed. His work was mediocre, characterized by a lack of originality, and produced chiefly to meet the popular taste. Jonson, as we know, departed from the prevailing type of drama, and strove to create a taste for his own particular kind of work.[9] He endeavored also to eliminate from the drama the buffoonery and extravagance which often characterized it, and, at the same time, by a more dignified appeal, to set before his audience right standards of conduct. To a large extent, Munday's works contained those elements which Jonson opposed, and in this fact we may find, not perhaps the leading cause for the satire, but at least a contributing motive.

The satire is humorously treated, giving no sign of any special bitterness, but its thoroughness must have been none the less effective. Munday's character, standing, and work are held up to ridicule. According to Juniper, Balladino is exactly of the same 'humour' as Onion, and then he proceeds to call the latter a rascal and a dunce. Onion's reference to scholars, made to include his visitor, may be suggestive of pretensions of this nature made by Munday. In spite of the allusion to his ability as a pageant-poet, he seems to have been quite successful in this field. References to Munday's works and their character are more numerous. In 1593 he had published his *Paradoxes.* That Onion's love-ditty is called a 'paradox' is therefore significant. No doubt many of his pageants were made up of 'stale stuff,' and the same may be said of portions of his plays that have come down to us. The 'old decorum' no doubt alludes to pretensions on the part of Munday that he followed Greek and Latin writers. In regard to the unity of time, this is perhaps true, especially with regard to two plays that were anterior to 1598—*Two Italian Gen-*

[8] Cf. note on I. I. I.

[9] Aronstein, *Theorie des Lustspiels,* pp. 482-3; Symonds, *Ben Jonson,* p. 31.

tlemen, licensed 1584, and *John a Kent and John a Cumber,* dated 1595. There were no 'kings and princes' in Jonson's plays. The popular romances had already contributed their share to the English drama, but Munday still busied himself with them, not so much in connection with his plays, perhaps, as in translating and keeping them before the public. It will be remembered, too, that Jonson disliked the species of buffoonery and low form of wit practised by the 'fool.'[10] Balladino's statement that he would not raise his 'vein,' even for 'twenty pounds a play,' is regarded to be an apt stroke,[11] considering Munday's grade of work, and the fact that such a price at this date was beyond that received by any dramatist. His dependence on the plot to insure the success of the play was, as is well known, quite at variance with Jonson's views.[12]

It is believed by some[13] that Balladino's reference to plays which are composed of 'nothing but humours' is clearly an allusion to *Every Man In.* This is probably true, for all that is said in this connection seems to justify such a belief. But it is also clear that, in the speech which follows this, Onion is entirely in sympathy with Balladino's criticism of this type of play, only he asserts that the objectionable feature about them is—the kings and princes. In this connection, Onion obviously could not have reference to comedies of 'humour' such as *Every Man In* or Chapman's *Humorous Day's Mirth.* Onion is not noted for being always intelligible, and the discrepancy may therefore be intentional. It is more probable that this is one of the places that was not made to harmonize with the context when the satire on Munday was interpolated.

Though the satire was, no doubt, directed chiefly against Munday, there is an evident thrust at those who favor his

[10] Cf. *Staple of News* 5. 185-6, 216; *Epigram 115* (8. 218-9).

[11] *Cambridge Hist. Eng. Lit.* 5. 358; cf. 1. 1. 100-1, note.

[12] Aronstein, *Theorie,* pp. 478-9; cf. *Cyn. Rev.,* Prol. 2. 215 (end).

[13] Aronstein, *Ben Jonson,* p. 17; Small, *Stage-Quarrel,* p. 17; Koeppel, *Wirkung,* p. 109.

productions, especially the 'common sort,' and those who, as Balladino says, would have him 'make such plays.' From the beginning to the end of his career, Jonson seems to have had no respect for the common people.[14] In the Induction to *Every Man Out* (2. 21), Asper is made to say: 'If we fail, We must impute it to this only chance, Art hath an enemy call'd ignorance.' The Prologue to *The Alchemist* (4. 10) begins: 'Fortune, that favours fools these two short hours.' In *The Magnetic Lady* (Ind. 6. 6), his opinion remains unchanged, for he calls them 'the fœces, or grounds of your people, that sit in the oblique caves and wedges of your house, your sinful six-penny mechanics.'

The question of when the satire on Anthony Munday was inserted in the play has recently been discussed by Mr. C. H. Crawford.[15] In Bodenham's *Belvedere,* compiled by A. M., who is thought to be Anthony Munday, he points out four passages which are quoted from *The Case is Altered.* His contention is that Munday would not have permitted selections from a play that had ridiculed him to appear in the *Belvedere.* As the latter was published in 1600, Mr. Crawford's inference is that the satire on Munday was inserted after this date.

II. Conduct of the Audience

Jonson's reasons for criticizing the conduct of an audience, at the early date at which *The Case is Altered* was probably written, offer some interesting speculations. Was he speaking from observation, or experience? As a member of Henslowe's company, he had many opportunities of observing their critical and unsympathetic attitude, and the present satire may possibly be the result of these. It is more likely, however, that a more personal reason urged this step, and that some play of his had received rough

[14] Aronstein, *Theorie,* pp. 470-1; *Ben Jonson,* pp. 17-8; Symonds, *Ben Jonson,* p. 16.

[15] *Notes and Queries* 10. 11. 41-2.

treatment at the hands of an audience. Unfortunately very little is known of Jonson's relations with the stage before the appearance of *Every Man In,* except that he was employed for a time by Henslowe.[16] Whatever may have been the nature of his work with the latter, whether he was recasting old plays, or trying his hand at new ones, we may assume that some of them were performed. Were they all well received? It will be recalled, too, that Meres[17] (1598) enrolls Jonson among those who were noted as writers of tragedy, a statement which obviously was based on plays that had appeared on the stage. The hostile reception of one of these would have been sufficient to provoke a criticism against the audience.

There is another possibility, and that is that the satire was inserted at the same time as that on Anthony Munday.[18] There are certain features of the scene which would favor such a view. When the scene opens, there is a discussion on fencing, and Valentine is called upon to relate his experiences with this art in 'Utopia.' He begins, but, at the first mention of theatres, the character of the discourse is abruptly changed, and, excepting the duel, there is no return to the original subject of fencing. The criticism of an audience is out of harmony with the scene in which it occurs, and has no bearing on the development of the play as a whole. Its only connection with the latter is through the personages who take part. The striking feature of the criticism is its resemblance in tone and language to that which appears in the Inductions to *Every Man Out* and *Cynthia's Revels.* The treatment is more extensive in these, but the satire is intended to serve the same purpose—to condemn the incompetence and insincerity of the critics, as well as their disorderly behavior. About the year 1600,

[16] Ward 2. 302-3; Symonds, *Ben Jonson,* p. 15; *Diary* 1. 24, 37, 43, 49, 51 (ed. Greg).

[17] *Palladis Tamia,* p. 161 (Ingleby, *Shak. Allusion-Books*).

[18] Cf. Aronstein, *Ben Jonson,* p. 17.

there would be greater reasons for criticizing an audience than we know to have existed at the time when *The Case is Altered* was written. The Inductions to the two plays just mentioned are proof of this. In respect to its character, language, and motive, the satire in the three plays seems to belong to the same period. Aside from other considerations, these facts would tend to give the impression that the satire on the audience was not in the original version of our play.

In a series of articles,[19] written a few years ago (1903), Mr. H. C. Hart showed that most of the words misused by Juniper are to be found in the works of Gabriel Harvey. He concludes from this that, in the character of Juniper, Jonson intended to satirize Harvey. The articles are suggestive in that the words are used by Harvey, but, as Mr. Hart points out, many of them are found also in Shakespeare, Sidney, Lyly, Nashe, Greene, Marston, and others. It is more probable, then, that if Jonson intended this feature of the play to be a satire, he directed it more against the prevailing use of Latinized words than against any particular author.[20] This seems to be more likely, because there is nothing personal or caustic in Jonson's treatment; and, furthermore, he had no quarrel with Harvey. Where Jonson intends a satire to be personal, he is usually specific in his means of identification.[21] Such, it will be recalled, is the case in the satire on Munday in the present play, and that on Marston and Dekker in *The Poetaster*. For the same reason, too, it may safely be said that *The Case is Altered* contains no allusions to the two last mentioned, and therefore has no share in the so called stage-quarrel.[22]

[19] *Notes and Queries* 9. 11. 201, 281, 343, 501; 9. 12. 161, 263, 342, 403.

[20] Cf. Baskervill, p. 94.

[21] Cf. Brooke, p. 374.

[22] Cf. Small, p. 18.

E. Sources

It is generally known that Jonson found the sources for the two leading plots of *The Case is Altered* in the *Captivi* and the *Aulularia* of Plautus. To what extent he imitated Plautus in respect to incidents and phraseology is of special interest, considering that he never acknowledged the play. As the parallel passages, which have been placed in the notes, clearly show the use that was made of the phraseology, no further comment is necessary. It may be added, however, that they include all passages that seem in any way to be reflected in our play, as well as the few that were pointed out by Whalley and Gifford. With a view to indicating the use Jonson made of the incidents, a brief comparison of the two plays of Plautus with ours is subjoined.

The characters in the *Captivi* which are identified with those in *The Case is Altered* are: Hegio with Count Ferneze, Tyndarus with Camillo, Philopolemus with Paulo, and Philocrates with Chamont; in the *Aulularia:* Euclio with Jaques, Phædria with Rachel, and Strobilus (servant to Lyconides) with Juniper and Onion.

1. 3. 18-29. In the *Captivi,* the war—or at least that part of it which concerns the characters in the play—is over before the play opens (Prol. 24, 59; 92-6).

1. 5. 174-96; cf. 4. 4. 23-8; 5. 5. 118-21. Twenty years before, Tyndarus, aged four years, had been stolen by a slave and sold; his fate was unknown (*Capt.,* Prol. 7-10, 17-20; 759-61, 980-1).

1. 5. 253-61. In the *Aulularia,* the situation, and the suspicious nature of Euclio, are revealed by his attitude toward his servant, Staphila (40-66).

2. 1. 1-50. Euclio's wealth, inherited from his grandfather, is buried beneath the hearth; the motherless girl is his daughter (*Aul.,* Prol. 1-27; 67-8).

2. 1. 50-65. Euclio's commands to guard the house are given to Staphila (*Aul.* 79-104). In this passage Jonson follows the original quite closely.

3. 2. 1-52; 3. 3. 1-50. Like Jaques, Euclio is suspicious of everybody: his servant, Staphila (*Aul.* 40-66); all who greet him cordially (105-19); Megadorus, the accepted suitor (178-267, 537-74); the servants of Megadorus, who are making preparations for the wedding (388-97, 415-48, 451-9). In our play these suspicions are directed chiefly against the suitors.

3. 4. 1-54. The capture of Philopolemus in the war with the Elians is revealed by the Prologue (*Capt.* 24-7), and repeated by the Parasite, Ergasilus (92-6).

3. 5. 1-28. Euclio, believing his gold to be unsafe in the house, removes it (*Aul.* 449-50, 460-74, 574-8), and decides to hide it in the temple of Faith (580-6). Strobilus, who has been requested by Lyconides to spy on the wedding preparations (603-7), hears Euclio invoke the goddess to guard his gold, and, after the latter's departure, goes in to investigate (608-23).

4. 1. 1-78; 4. 2. 1-51; 4. 4. 1-31. The Prologue explains that Hegio has purchased two Elian prisoners with a view to exchanging them for Philopolemus, who is a prisoner in Elis (*Capt.* 1-4, 27-34). This transaction is again mentioned by the Parasite (98-101), and, in a scene dealing mostly with the concerns of the latter, Hegio states that the prisoners have arrived (110-8, 167-72). The prisoners enter, and the device of exchanging names, which apparently had been discussed before, and which is mentioned in the Prologue (35-41), is arranged on the stage (195-250). Arrangements are then completed by which Philocrates, the pseudo-slave, is to return to Elis to redeem Hegio's son, Philopolemus, while the supposed master is to remain as security (251-360). Hegio is present at the parting (361-460).

4. 7. 1-115. While Strobilus is searching for the gold in the temple, he is surprised by Euclio, dragged out, beaten, and, having been carefully examined, is released (*Aul.* 624-60). This scene was closely imitated by Jonson. The situation, however, is different, as Strobilus understands the reason for his rough treatment. As Gifford has pointed out, there is a difference in motive, too, the discovery of the gold being the prime object, for it was expressly given by the Lar to be the wedding portion of Phædria (Prol. 23-7).

4. 7. 116-41. Euclio removes his gold to a grove outside the city, Strobilus watching him from a tree (*Aul.* 661-81). In the whole incident of stealing the gold Strobilus acts alone.

4. 7. 142-98. Strobilus tells how he secured the gold, after which he takes it home and hides it in a chest (*Aul.* 701-12).

4. 8. 1-95. The exchange of names between Philocrates and Tyndarus is innocently revealed to Hegio by one who knew both intimately (*Capt.* 498-658). Tyndarus, having in vain tried to avert the disclosure, finally acknowledges the deception, and is put in chains, and sent to the quarries (659-750).

5. 2. 5-22. Upon discovering the loss of his gold, Euclio accuses Lyconides, who, having ruined the former's daughter, had come to make reparation by an offer of marriage (*Aul.* 713-807). There is no flight on the part of Phædria. She does not appear in the action, her voice only being once heard (691-2).

5. 3. 1-103. Strobilus, meeting his master, tells him that he has stolen Euclio's gold. Lyconides orders him to restore it. Strobilus then pretends that his confession is a joke. The rest of the play is missing (*Aul.* 808-32).

5. 5. 1-29. There is no second appearance of Tyndarus before Hegio. Instead of relenting, his attitude toward all his prisoners becomes more harsh (*Capt.* 751-7).

5. 5. 85-150. The return of Philocrates with Philopolemus and Stalagmus is announced to Hegio by the Parasite (*Capt.* 790-900). This is the only appearance of Philopolemus. He is restored to his father, and through the confession of Stalagmus, the slave who had stolen the other son, Hegio learns that Tyndarus is that son (*Capt.* 922-1028).

The above analysis shows that the outline of the story found in the two dramas of Plautus is, in the main, followed in *The Case is Altered.* As in the *Captivi,* a son is lost in childhood; twenty years later, a second son becomes a prisoner of war; unrecognized, the lost son is brought as a prisoner to the house of his father, with a young nobleman to whom he acts as servant-companion; the two exchange names, and the nobleman, disguised as the servant, departs to redeem the second son; the discovery of the deception leads to the imprisonment of the servant, who has remained as security; the nobleman returns with the second son, and the imprisoned servant is found to be the lost son. Again, as in the *Aulularia,* there is a miser with a hidden treasure, and a motherless girl who is sought in marriage; the constant fear that all who seek him know of the gold, and are plotting to steal it; the removal of the gold to a supposedly safer place, which, in reality, is the means of its loss; the seizure of a suspected thief; the hiding-place of the gold discovered from a tree; the grief of the miser at its loss; and its final recovery.

Though Jonson retains the thread of the story, it is evident that in his treatment, he has worked according to his expressed views of what translation and imitation should be—'to convert the substance or riches of another poet to his own use.'[1] On referring to the parallel passages, it will be seen that, except for a few instances, he rarely translates, to any extent, the words of the original. The analysis has shown that most of the episodes of the original

[1] *Discoveries* 9. 216.

have been altered. These alterations appear in the previous history of an episode; the identity of a character; parts shared by several, or the reverse; the compression, expansion, or omission of incidents; the method of announcing events; the motivation; and especially in the particulars or details relating to an episode. Furthermore, he has skilfully interwoven the two plots, and with them the Juniper episode, as well as the sub-plots treating of Paulo and Rachel, of the courtship of Rachel by Christopher, Count Ferneze, and Onion, and of Chamont and Aurelia. With the exception of Jaques, and of a few traits noticeable in Count Ferneze, Jonson's debt to Plautus, in respect to the personality of the characters, is very small. This phase of his treatment will be discussed more fully in the Evaluation.

Others besides Jonson constructed plays, using the *Aulularia*[2] as a basis. Among these, the following may be mentioned: Giovanni Battista Gelli, *La Sporta,* Florence, 1543; Lorenzo Guazzesi, *L'Aululария,* reprinted at Pisa, 1763; Molière, *L'Avare,* 1667. Shadwell (1671) and Fielding (1733) each produced a play called *The Miser,* based on *L'Avare.*[3] Several plays imitate only parts. In *The Devil is an Ass* (5. 47), Jonson returns to the passage already used in our play (2. 1. 50-65). Johnson (*Yale Studies* 29. 162) points out that the same passage was imitated by Wilson in his *Projectors,* Act 2, scene 1. In *Albumazar* (Act 3, scene 8), usually attributed to Thomas Tomkis, a part of the scene found in the present play (4. 7. 73-83) occurs.

As to plays based on the *Captivi,*[4] the same motive,[5] with variations, was employed in *The Bugbears, Misogonus,* and *The Weakest Goeth to the Wall.* See also Jean Rotrou, *Les Captifs* (1638); Reinhold Lenz, *Die Aussteuer* (1774).

[2] Cf. Reinhardstoettner, *Plautus,* pp. 255-324.
[3] Ward 3. 457 (note 2).
[4] Cf. Reinhardstoettner, *Plautus,* pp. 324-55.
[5] Brooke, p. 403.

F. Evaluation of *The Case is Altered*

Jonson's theory of dramatic composition, reading, in places, like a page from Aristotle's *Poetics,* is partly set forth in his *Discoveries* (9. 221-8). From this it might have been expected that in his dramas he would follow the latter more closely. That he did not always do so demonstrates that his interpretation of Aristotle was broad enough not to hamper his work. On this point[1] he says (*ib.* 9. 219): 'I am not of that opinion to conclude a poet's liberty within the narrow limits of laws, which either the grammarians or philosophers prescribe'; and (p. 204): 'Let Aristotle and others have their dues; but if we can make farther discoveries of truth and fitness than they, why are we envied?' Jonson's work is fairly consistent with this stand, and, in making a critical study of any of his dramas, it will be profitable to bear in mind, first, his sympathetic attitude toward the theories of Aristotle, and, secondly, his avowed determination to make his own laws when he believed it necessary.

Jonson, as we know, invented most of his plots.[2] When incidents were borrowed, they usually comprised only a small part of the play, and were transformed to suit the situation. This was the case with portions of such plays as *Cynthia's Revels, Poetaster, Epicœne, The Staple of News,* and *The New Inn.* In the present play, however, the outline of the plot was determined by the sources derived from Plautus, a condition which is somewhat analogous to that in his *Sejanus* and *Catiline.* Whatever variations we find are in certain details, and in the introduction of sub-interests. The *Captivi* is, in the main, serious in purpose, with a semi-historical flavor. The *Aulularia,* on the other hand, is comic. A combination of these two, with more details in the historical part, would have given us a type of play

[1] Cf. *E. M. O.* 2. 21-3.

[2] Cf. Schelling 1. 536 ff.; Symonds, *Ben Jonson,* pp. 55 ff.

of which *Henry IV* is an example. The elements that determine its character as a romantic comedy were supplied by enlarging upon the undeveloped part assigned to Phædria in the original, and by introducing the minor love-episode of Chamont and Aurelia.

The play may be said to have three sets of interests. The first set, which concerns Count Ferneze, Camillo, Paulo, and Chamont, and which is based on the *Captivi,* may be regarded as the main plot. Subsidiary to this are the incidents relating to Paulo and Rachel, and Angelo's perfidy; the infatuation of Count Ferneze, Christophero, and Onion, for Rachel; and the interest dealing with Chamont and Aurelia. The second set, which concerns Jaques and his money, and which is derived from the *Aulularia,* is almost as prominent as the other. It is joined to this, partly by the incidents that relate to Rachel, and partly by what we may call a third set, that which concerns Juniper and Onion. Though both appear in the first two sets, Onion is more prominent in the first, and Juniper in the second. Loosely tied to these are the Balladino incident; the appearances of Aurelia and Phœnixella; the censure on the audiences of the theatre, with the subsequent fencing-bout; and the exhibition given by Pacue and Finio.

It is probable that the number of plots and incidents, and the incomplete development of some of these, as well as of some of the characters, were due to a request on the part of Henslowe for a play upon short notice. We know that Jonson was connected with Henslowe's company[3] about this time (1597-8), and that he was engaged in writing plays, and doing such hackwork[4] as was customary with young writers. He had perhaps laid aside the plots of the *Captivi* and the *Aulularia,* to be used in future plays; but, when

[3] *Diary* 1. 24, 37, 43, 49, 51 (ed. Greg).

[4] Aronstein, *Engl. Studien* 34. 195; Swinburne, p. 11; Symonds, *Ben Jonson,* pp. 8, 15.

the sudden demand came, he was forced to use both plots, and interwove with them the Juniper-Onion episode and other incidents.

In a play containing such a variety of plots, it is not surprising that Jonson found some difficulty in adhering to the so called dramatic unities. He was usually rather careful in regard to the unity of time,[5] believing it necessary that the action 'exceed not the compass of one day' (*Discoveries* 9. 226). But, in *The Case is Altered,* the time of the action is approximately one year. Near the beginning of the play, Count Ferneze states that he has lost a son nineteen years before (1. 5. 178), which at the end he says was nearly twenty years (5. 5. 118). Judging by the age of Camillo, given on each occasion, the time would be between one and two years. Plautus was not so specific in this detail as Jonson. The action of the *Captivi* is apparently supposed to occupy one day. But this is a physical impossibility, considering that, in his journey to redeem Philopolemus, Philocrates had to travel from Calydon, Ætolia, to Elis, and return. In our play a similar situation presents itself; Chamont must have time to return to France to redeem Paulo. But before this, Maximilian and Paulo needed time in which to go to France, take part in the war, and return. To have adopted the expedient, used by Plautus, of having the war take place before the opening of the play, would have reduced the time by one half, but it would have eliminated one of the charming features of the play, the constancy of Rachel. In reality, however, the lapse of so long a time as a year is not noticeable. This is largely due to the presence of the Jaques plot, which, at the most, would seem to occupy about two days. A brief summary of the time-scheme will make this clear. The events of the first three scenes in Act 1, equal in time the length of the meal which is mentioned at the beginning and

[5] Cf. Woodbridge, pp. 16 ff.; Buland, pp. 44 ff.; Lounsbury, pp. 25 ff.

end of this period. Scenes 4 and 5 immediately follow, and the whole act, in real life, should not occupy more than three hours. Jaques enters for a moment at the end of the act. The opening words of his soliloquy, in Act 2, make it clear that he is still excited over his former entrance, which is ample proof that no great length of time separates the two acts. The first two scenes of Act 2 give no indication of an unusual lapse of time. Scenes 3, 4, 5, and 6 are continuous, and scene 7 does not alter the time-scheme. In real life, this act should not occupy much over an hour. That Act 3, in point of time, directly follows Act 2, is evident from the interviews which Christophero and Count Ferneze have with Jaques, an undertaking which each had decided should be attended to without delay. The action up to these interviews has been fairly continuous. There has been no special evidence of an extended period of time either between acts or scenes, and, in actual experience, the action would have occupied between four and five hours. But at this point (Act 3, scene 4) a messenger enters to inform Count Ferneze that the war is over, and that Maximilian had returned with prisoners. Act 4 opens with the entrance of Maximilian, whose arrival had been foretold, thus apparently preserving the continuity in time between the two acts. Scenes 1, 2, and 4 closely follow one another. The same may be said of scenes 3, 5, 6, and 7. There is no gap between the two groups, and there is no indication that any lengthy period of time had passed before the Count discovered the exchange of names. In actual experience, the time consumed by Act 4 would be somewhat over an hour. Acts 4 and 5 are apparently continuous. In 5. 1. 74, Angelo tells Rachel that he had heard from Paulo 'by post at midnight last.' But in scene 2, Jaques discovers the loss of his gold, and, judging by the frequency with which he has previously gone to see if it was safe, not much time has elapsed since it was stolen. By the appearance of Juniper and Onion in new apparel,

and presumably, with a coat-of-arms, and the speeches of Angelo (scene 4) and the Count (scene 5), it is assumed that some time has passed, but Christophero's lament for Rachel, and Jaques' for his gold, seem closely connected with scene 1. The actual time consumed by Act 5, from the standpoint of the Jaques plot, would be about four or five hours. From the above summary, it will be seen that *The Case is Altered* contains what is known as a 'double-time' scheme,[6] a condition sometimes met with in Shakespeare's plays. One plot assumes the lapse of a long period of time, while another plot, whose action is co-existent with the first, seems to consume only a fraction of the time. This is the case in the two parts of *Henry IV,* where the comic and historical plots are developed simultaneously, the former occupying approximately from ten to twelve days, and the latter, two or three months.[7]

Though Jonson does not emphasize the unity of place, he does not shift the scene from one country to another, or from city to city, as Shakespeare does, say, in *Macbeth.* In this respect, the method employed here is similar to that found in his other plays. The action is laid in Milan, and alternates between the houses of Count Ferneze and Jaques.

The unity of action deserves more attention. His expressed views on this, if applied to all his dramas, would constitute a rather severe test. In one place, he says (*Discoveries* 9. 224): 'The fable is called the imitation of one entire and perfect action, whose parts are so joined and knit together, as nothing in the structure can be changed, or taken away, without impairing or troubling the whole, of which there is a proportionable magnitude in the members.' But he insists also 'that there be place left for digression and art. For episodes and digressions in fable are the same that household stuff and other furniture are

[6] Cf. Buland, pp. 1-20.

[7] Cf. Daniel, *Trans. New Shak. Soc.,* 1877-1879, pp. 279, 288-9.

in a house' (*ib.* 9. 226). The latter may explain, to some extent, the freedom with which he sometimes treats the unity of action. A more direct reason may lie in his method of constructing plots. 'He starts with a group of characters whose comic aspects he wishes to bring out. To this end he invents situations for them, and by combining these situations, he gets a plot for the comedy.'[8] That this was not his method in *The Case is Altered* has already been shown.[9] It is clear also that, with a second plot as important as the Jaques plot, the play does not possess the unity of action that we find in the *Alchemist, Volpone,* or *Epicœne.* Whatever may have been Jonson's reasons for incorporating this episode, whether it was to supplement the *Captivi* plot, in which he was less interested, or whether it was because of a lack of time properly to develop one or the other, we may be reasonably certain it was not done for purposes of 'digression and art'; for, if we understand his meaning, such additions were to be ornamental, and could be inserted or removed without affecting the unity of the whole. Among digressions of this character, we may include the fencing-bout between Onion and Martino (Act 2, scene 7), and the droll game of salutations indulged in by Pacue and Finio (Act 4, scene 3). As was the case with the unity of time, the nature of the sources seems to have interfered with the possibility of a careful observance of the unity of action. If we regard a strict adherence to these unities as immaterial, it may be said that the Jaques plot does much for the play; in fact, its removal would destroy the play. It helps the time-element, by diverting the attention from the assumed lapse of time, and it gives an interest to the action which is not offered by the main plot.

[8] Woodbridge, p. 41; cf. Symonds, *Ben Jonson,* pp. 51-5; Schelling 1. 535-6.

[9] Cf. Sources; also, p. xlvii ff.

It may be queried, then, whether our play has the organic unity which is usually seen in the plays of Jonson. An analysis of its structure will show this to be the case. It contains the usual introduction, a rising action, a double climax, a falling action, and a solution or catastrophe. In Act 1, scenes 3, 4, and 5, the situation is explained: preparations are being made for a war with France; Paulo's love for Rachel is revealed to Angelo; and Count Ferneze announces the loss of Camillo. Paulo's departure for France marks the beginning of the rising action. In Act 2, the second plot is introduced. The soliloquy of Jaques, in scene 1, explains the situation. In scenes 2 and 6, the plans of the three suitors regarding Rachel begin its rising action. Scenes 4 and 5 are explanatory, giving an insight into Angelo's character. In Act 3, scenes 1, 2, and 3, the rising action is continued: Angelo decides to woo Rachel; and Christophero and Count Ferneze interview Jaques about Rachel. The entrance of the messenger in scene 4 marks the turning-point of the first plot. In scene 5, the removal of the gold to the yard continues the rising action of the second plot, and paves the way for its turning-point in the next act. Act 4 marks the return or falling action of the first plot. Scenes 1 and 2 deal with the return of Maximilian with prisoners, and the departure of Chamont to ransom Paulo—circumstances which eventually lead to the solution. Phœnixella's remark about Camillo points the same way. In scene 7, the surprisal of Juniper and Onion by Jaques marks the turning-point or climax of the second plot. The Count's discovery of the exchange of names, in scene 8, continues the falling action. The ruse of Angelo and Christophero, in Act 5, scene 1, precipitates Jaques' discovery of his loss, and serves as a secondary climax to the second plot. The appearance of Juniper and Onion, in scene 3, richly appareled, continues the falling action, since it leads to the discovery of the culprits. Scene 4, the meet-

ing of Angelo and Rachel with Paulo and Chamont, forecasts the solution. The threatened execution of Camillo, and the semi-comic lamentations of the three victims, in the first part of scene 5, serve to retard the catastrophe, which seemed to have been approaching too rapidly. The return of Chamont finds all the interests united, and brings about the solution.

With the exception of Jaques and Count Ferneze, the characters in our play have no resemblance to their originals in Plautus. Jaques and Euclio are so much alike that the former has been called[10] a mere copy. Being misers, they have the traits common to that class. They live and dress poorly, and lay great stress on their poverty. The suitors are repeatedly reminded that there is no dowry. The natures of both misers are so suspicious that all who approach them are regarded with distrust. Oblivious of everything but their gold, they treat their inferiors with cruelty, and their friends are made to wonder at their strange actions. If they have a sense of humor, their obsession prevents their displaying it. Except for Jaques' soliloquy in Act 2, scene 1, neither shows any affection for his daughter. In the case of Jaques, this may be explained by the fact that Rachel is not his daughter. He is, perhaps, a little more self-contained than Euclio. His language is more moderate, and he does not rave in such a melodramatic way as the latter, when the loss of the gold is discovered. From a dramatic standpoint, Jaques is the most imposing figure in the play. There is usually action where he appears, and if he soliloquizes, his words demand attention. When he talks with the Count, his deference, humility, and plea of poverty soften even the Count. When he grasps Juniper by the hair, and alternately rages at the peril of his gold, or is bewildered at the strangeness of Juniper's words, he is the same Jaques who, at the sound of any

[10] Ward 2. 351; cf. Castelain, pp. 200-4.

human voice, runs into the house to look at his gold, frantically calling on Rachel and Garlick to aid him.

Count Ferneze has a few traits in common with Hegio. Under normal conditions, they are kind-hearted and considerate. But anxiety for the safety of a captured son has brought their minds to such a tension that when they are tricked by their captives, they suddenly become cruel. The thought that they have been imposed upon adds to their bitterness. Hegio's cruelty increases, whereas the Count's spends itself before the son's return. Hegio finds no enjoyment in anything but the release of his son. All his thoughts are directed to this one end. The Count, however, jokes with Angelo, and chides his daughters for their interest in the latter. He is a man of moods and of impulse, easily irritated when crossed; but, like men of this type, the mood does not continue long. His interest in Rachel is due to an impulse, inspired, no doubt, by the very human consideration that Christophero was bent on the same. When he shows exasperation at his awkward servants, whom his own impatience has confused, he becomes almost frantic; but when Juniper enters, a moment later, to intercede for Onion, his equanimity has been restored. His resolve to execute Camillo for deceiving him lasts longer, for it touches him more deeply. In spite of his cruelty to the latter, he seems to have been devoted to his countess, and to have had much affection for Paulo and the lost Camillo. His character appears to undergo a change after his inability to execute the latter. It does not seem like him to join with Christophero and Jaques in their laments. After the return of Chamont, however, his former character is reassumed.

The character of Juniper was original with Jonson. If he resembles Strobilus at all, it is in having no scruples in taking Jaques' money. But of the traits of Juniper's character which are most prominent, and which attract us to him,

there is no indication in Strobilus. The most noticeable of these is, of course, his predilection for, and his misuse of, high-sounding words. He has acquired them somewhere, and uses them freely, and with no further care than that they shall be long, and resemble in sound the correct word. Plautus has a suggestion of the use of long words for the purposes of humor, where Philocrates calls his father 'Thensaurochrysonicochrysides'[11] (*Capt.* 285). However, there is this difference: the word is coined, and pertains somewhat to the situation. The pretense to learning thus exhibited is maintained on all occasions with great assurance, accentuated here and there with puns, proverbs, and quotations from foreign languages and other sources. With a stock of this material at his disposal, audacious and irrepressible, care-free and good-natured, Juniper must have met with much favor on the stage. This was certainly not lessened when his assurance meets a check at the hands of Jaques, or when he skilfully evades a challenge in an argument with Valentine. Reminiscences of Juniper are seen in Simon Eyre[12] and Dogberry.[13]

In the incident with Jaques, Juniper and Onion share the part taken in Plautus by Strobilus, who is seized by Euclio, and later climbs a tree. Onion is the complete antithesis of Juniper. Where the latter is self-reliant and resourceful, the former has to depend on others. Until Jaques' gold is secured, his chief aim is to win the favor of Rachel, and to this end he implores the advice and help of his friends. Juniper is requested to ask Balladino for an appropriate verse; Christophero is asked to interview Rachel in his behalf; Valentine has evidently been approached, since Onion is searching for him when he meets Juniper, to whom he unbosoms himself, and begs his pres-

[11] Cf. Plautus, *Miles Gloriosus* 13-4.

[12] Dekker, *Shoemaker's Holiday;* cf. Stoll, *Modern Lang. Notes,* Jan., 1906, p. 20.

[13] *Much Ado About Nothing;* cf. Castelain, p. 206; Aronstein, *Ben Jonson,* p. 20; Symonds, *Ben Jonson,* p. 16.

ence at an interview with Rachel. Onion is not lacking in self-importance and boldness—insolence would perhaps better express it. He has neither the merry and buoyant spirits of Juniper, nor the mental alertness. In fact, as the latter characterizes him, he is somewhat of a 'dunce.' Though his language is not so pretentious as Juniper's, he is never at a loss in an argument. He has a like habit of quoting proverbs and popular phrases. In this he may be imitating Juniper, in whom he had great confidence. Onion may not have been as acceptable to an audience as Juniper, but he remains true to his character. When he is led away to be punished, he begins to beg for mercy.

Of the three girls in the play, the sisters, Aurelia and Phœnixella, are of minor importance. From their appearances, we infer that they are of opposite types. Ward[14] characterizes them as 'the sister *qui pleure* and the sister *qui rit.*' After their mother's death, Aurelia, the taller and older, bears her mourning lightly, and sees no reason for restricting her pleasures; Phœnixella is more serious, has more regard for propriety, and derives her happiness from 'contemplation.' In another play, and under different conditions, much more could have been made of them. Rachel, however, has a more prominent part. Gifford[15] says of her: 'The character of Rachel is exquisitely drawn: she is gentle and modest, yet steady, faithful and affectionate.' Castelain[16] regards her as the only real young girl in all of Jonson's plays, and regrets that more was not made of the possibilities her part offers. There was very little in Plautus to suggest the character of Rachel, unless it was the piety which Phædria[17] exhibited, and which won the favor of the household god. Outside of this—for piety may be accorded to Rachel—there is nothing in common between the two girls. The situation, too, is quite different.

[14] *History* 2. 351-2; cf. Castelain, p. 197.
[15] *Works* 6. 385.
[16] *Ben Jonson,* pp. 197-9; cf. Schelling 1. 380.
[17] *Aul.* 23-8.

More light is shed on the character of Jaques, when the character of Rachel is considered. With no servant or companion of the opposite sex to take charge of her, Jaques, in spite of his avarice and the fact that she is not his daughter, has reared a girl whom all admire. But we must not forget that, when it is necessary to decide between her and his gold, he grieves more for the loss of the gold. Whatever Rachel may have felt about this early period, she is always respectful toward her supposed father. As to her attitude toward her admirers, she is, perhaps, unconscious of all but Paulo. There is no record whether the Count, Christophero, and Onion ever succeeded in interviewing her, or whether Jaques mentioned their overtures. Her confidence in Angelo, the friend of Paulo, prevents her from perceiving his intentions. Aurelia seems at first to have shown some preference for Maximilian, and to have touched the susceptible Angelo, but Rachel has no thought of admiration. Angelo's treachery is, perhaps, a revelation to her. Worthy of confidence herself, she believes all are to be trusted. It is in keeping with her character that she intercedes for Angelo, when Paulo would have rejected him. It would seem as if more could have been made of her in the recognition-scene.[18] But Jonson had many loose ends to tie, and the action was converging to the point where it was necessary to omit details, and to deal only with essentials.

Paulo, Camillo, and Chamont owe nothing to Plautus, except the parts they take in the action. Philopolemus, who is identified with Paulo, is scarcely more than a name, appearing only in the closing scene. Megadorus and Lyconides, the suitors of Phædria, are identified with no one in our play. The part of the successful suitor, borne by Lyconides, is transferred to Paulo. The character of the latter is somewhat colorless, due, no doubt, to his few

[18] Cf. Castelain, pp. 199-200.

appearances. In the earlier of these he gives promise of being worthy of such a character as Rachel's, but in his last appearance, when he arraigns Angelo for his treachery, this is not realized. His judgment is at fault in trusting Angelo, whose vacillating character seems to have been clear to everybody. His senseless ranting at his friend's perfidy demonstrates a lack of poise. Camillo's character is apparently more admirable than his brother's, though at times he resorts to the same extravagant language. His loyalty to, and his faith in, Chamont, in face of a threatened execution, are not mentioned. Even the manner in which he received the disclosure of his birth is passed over. Here again were dramatic possibilities which were not utilized.[19] The little we see of Chamont produces a favorable impression. Christophero's character is shown in his blustering rule over his fellow-servants, his infatuation, and in the ease with which Angelo dupes him by depriving him of both his sweetheart and his money. Balladino[20] and Maximilian[21] have been discussed elsewhere. Colonnia appears at various times, but has no vital relation to the action. Angelo, the false friend, is perhaps more clearly and consistently drawn than any of the minor personages. A hint that he is not to be trusted is given by Paulo before his entrance. Count Ferneze reveals another trait by saying: 'He will swear love to every one he sees.' Angelo's remark, when Aurelia praises Maximilian, shows he likes attention, and resents being displaced. Rachel's beauty, not her character, evidently attracts him. His soliloquy, however, at the beginning of Act 3, summarizes his character. Valentine has two points of interest: he represents the traveler, a type that is often referred to by Jonson; and, in a small way, his part is analogous to that of Asper,[22]

[19] Cf. Castelain, pp. 199-200.
[20] See p. xxxv ff.
[21] See p. xxii.
[22] *E. M. O.*

Crites,[23] and Horace[24]—that is, he is, for the time, Jonson's mouthpiece. This is said, of course, in reference to the criticism of an audience found in Act 2, scene 7. In other respects, his character may be said to be negative.

The sources of comic effect are next to be considered. Jonson, with Aristotle in mind, says[25]: 'The moving of laughter is not always the end of comedy,' especially, not the kind that 'either in the words or sense of an author or in the language or actions of men is awry or depraved.' Referring to ancient comedy, he includes in this 'all insolent and obscene speeches, jests upon the best men, injuries to particular persons, perverse and sinister sayings,' and particularly where the Old Comedy 'did imitate any dishonesty, and scurrility came forth in the place of wit.' This view is emphasized in his dedication to *Volpone*. In this respect, the tone of *The Case is Altered* is especially high. The humor is always clean and wholesome. The comic element is confined almost entirely to the miser-plot, and is furnished chiefly by Jaques, Juniper, and Onion. Its sources are three—eccentricities of character, situations, and unusual words and expressions. The three characters mentioned above have peculiarities which would render them humorous in any situation. A miser is admittedly eccentric. Unrest and suspicion accompany this type of character, and serve to intensify his actions. With a hoard of money to guard, and given a marriageable daughter, a miser is in a more difficult position, and his eccentricities are sure to be magnified. Juniper's self-assurance and elaborate vocabulary, and Onion's cowardice and stupidity, constitute eccentricities which are fit subjects for comic treatment. Count Ferneze, though not primarily a comic character, has a tendency to be so at times, because of his irascible temper. The best example of this is of course in

[23] *C. R.*
[24] *Poet.*
[25] *Discoveries* 9. 222.

Act 1, scene 5, where the humor of the situation lies in the mental paralysis which has seized every one, because of the Count's impatience and irritability. Of the dozen or so comic situations, where the humor rises primarily from the situation, that in Act 4, scene 7, is decidedly the best. Something of the kind is to be expected when the three chief comic agents are brought together for the first and only time. It is fitting, also, that the two most eccentric characters shall grapple, and that Onion shall play the fool from a safe position. Act 5, scene 3, seems to introduce drunkenness as a source of comic effect, something rare with Jonson. Of the drinking-scene in *Bartholomew Fair* (4. 455), Gifford says: 'His object undoubtedly was to inculcate a contempt and hatred of this vile species of tavern pleasantry.' Reference is made to a case of drunkenness in *Every Man In* (1. 144), but there is no presentation of it on the stage. In our play, the emphasis seems to be laid, not so much upon their condition, as upon other features, such as the incongruity in their apparel, and the employment of a page. The third source, words and phrases, includes words misused, puns, proverbs, scraps from foreign languages, apparent quotations from contemporary plays, and expressions from other sources which had become popular. Some of the humor in these lies in the comparison they invite, of the situation in which they are found with the present. The introduction of Pacue, speaking a foreign language, is another comic element. This device was quite popular,[26] but there is very little of it to be found in Jonson.[27]

The aim of the play is not satirical, though it has parts that are intended as a satire. The allusion to Anthony

[26] Cf. Dekker, *Shoemaker's Holiday, Wonder of a Kingdom,* and his masque with Ford, *The Sun's Darling;* Lodge, *Wounds of Civil War;* Middleton, *Anything for a Quiet Life; Jack Drum's Entertainment; L. L. Lost* (Act 5, scene 1).

[27] *Alch.* 4. 125-34; *D. A.* 5. 145-6; *Tub* 6. 128 ff. (dialect).

Munday will be recalled. Here, too, an opportunity seems to be taken to show disapproval of the insipid material used for plays, and of the poor taste of those who favored them. Another instance is the arraignment of the audiences in a theatre. Both of these have been discussed under Satire.

As a comedy, what can be said, then, of *The Case is Altered,* and how does it compare with the other plays of Jonson? The fact that the title-page states it had been 'sundry times' acted would suggest that it had been received with some favor. The reference to it by Nashe[28] seems to indicate that the play was well known, and quotations from it made in Bodenham's *Belvedere*[29] confirm this view. Meagre as it is, such external evidence as we have attests its popularity. On the other hand, a perusal of it, or a more detailed study, will demonstrate that it was worthy of recognition. The above analysis has shown some of its strong points, as well as the weak ones. The selection of two diverse plays from Plautus, with the outline of each practically retained, offered many problems for the harmonious development of a new play. By this the scope of the new play, if not its character, was largely predetermined, and the freedom with which Jonson usually worked in devising his plots was somewhat circumscribed. Yet it will be admitted that the task was managed with great skill. Though his theory of dramatic unity suffered somewhat, there is, nevertheless, an inner or organic relation maintained; and his treatment of the unity of time was cleverly effected. The borrowed characters were, for the most part, transformed, showing very few traits of the originals. Some of the more prominent of these were not so fully drawn as their parts seem to warrant. No doubt he was more interested in the comic characters and the situations that concerned them—a view which is substantiated by his later success in this field. The words and phrases that are used as comic devices, and which so often recur, tend

[28] *Lenten Stuffe* (*Wks.* 3. 220).
[29] Cf. Index.

to make some parts of the play a little tedious. But, as a rule, the pleasantries are wholesome, and there are no portions which we should prefer to excise.

The statement[30] that Jonson was not interested in treating love-episodes is doubtless true. In our play, however, he has shown that he could treat this topic with a fair measure of success, if the occasion required. The modesty, constancy, and refinement of Rachel are drawn with a niceness of touch that is not found in Awdrey in *A Tale of a Tub;* and, for dramatic interest, her part is superior to that of Lady Frampul in *The New Inn,* and Julia in *The Poetaster.* On the other hand, neither is the structure of our play as perfect, nor its interest as intense, as that of *The Alchemist, Volpone,* or *Epicœne.* A wider range of episodes, too, is offered in *Every Man In, Every Man Out,* and *Bartholomew Fair.* Its humor, though not so broad or so varied as in the last mentioned, is nevertheless, good-natured, and, in this respect, and in its freedom from boisterous features, it is noticeably superior to many of the others. The personal satire is not elaborate, as in *Cynthia's Revels,* nor bitter, as in *The Poetaster.* In fact, considering that the Balladino-incident is evidently a later insertion, the original play may be said to have been free from personalities. His descriptions of characters are often long and tedious, and, while the action waits, the interest necessarily flags. In this respect our play is more fortunate than some, containing only a few, and these short and concise, as contrasted with the many found in such plays as *Every Man Out* and *Cynthia's Revels.* It surpasses the latter in not being so unwieldy, and it is more spontaneous, and has more freshness and elegance, than the plays written after *Bartholomew Fair.* Finally, its clearness is not obscured by allegory, as is the case with *Cynthia's Revels* and *The Poetaster.*

[30] Castelain, p. 199; Symonds, *Ben Jonson,* pp. 53-4; cf. citation from Dryden, *supra,* p. xv; Lounsbury, p. 119.

As a romantic comedy, it is more like Shakespeare's early plays than Jonson's. Though it is not to be ranked so high as the *Two Gentlemen of Verona,* the two plays have much in common.[31] The kind of humor practised by Juniper and Onion finds its counterpart in that of Speed and Launce; the friendship of Paulo and Angelo, the duplicity of the latter, and their reconciliation, are reminiscent of Valentine and Proteus; and, for her constant and loving character, Rachel deserves to be compared with Julia.

It is a source of common regret[32] that Jonson did not produce more of this type of drama, when he seems to have made such a promising start. His originality and independence, however, as well as his inaptitude, would seem to explain the course he finally pursued. Because of his decided views on the life of the day, and the attitude he assumed toward the drama, he would naturally not adopt a type of composition which would be contrary to the task he had set for himself, and which would necessarily limit his powers.

The ease with which *The Case is Altered* lends itself to presentation on the stage was recently shown when it was performed by the students of the University of Chicago. In a letter dated April 3, 1915, Professor Richard G. Moulton, who was asked to give his impression of the play judging from these performances, has kindly submitted the following comments: 'The presentation of *The Case is Altered* in 1902 was a conspicuous success, with large and appreciative audiences. I attribute the success very largely to the fact that the antiquities of the Elizabethan stage were maintained, and, as a part of this, that an Elizabethan audience was part of the presentation. There was a stage for the play, and a fore-stage for the Elizabethan audience—some 200 of them, in appropriate costume, and with

[31] Aronstein, *Ben Jonson,* pp. 19-20; *Woodbridge,* pp. 75-7.

[32] Swinburne, p. 11; Symonds, *Ben Jonson,* p. 16; cf. Aronstein, *Ben Jonson,* pp. 21-2.

considerable "business," such as would represent the free behavior of a theatrical audience in those days. Queen Elizabeth, I remember, had a private box. I am afraid that, at this distance of time, I cannot say anything useful about the details of the play, beyond that I was favorably impressed with its acting qualities. But there is no doubt that the combination of play and scenic audience was most entertaining; my impression at the time was that it was one of the most successful stage-spectacles that I had seen.' In the same connection, Professor Albert H. Tolman writes (June 13, 1915): 'The impression of the play that has staid in my mind may be briefly stated thus: The play proved to be full of effective situations that came out with great force in the acting. This was especially true of the rôle of Jaques de Prie, the miser. The exchange of names between the two friends, Camillo and Lord Chamont, and the explanation of this later in the play, were so huddled up that they made little impression.' Professor David A. Robertson, who took the part of Jaques in this performance, writes (April 22, 1915): 'Professor Manly has turned over to me your letter with respect to "The Case is Altered." . . . Speaking as a participant, I may say that the play lent itself easily to presentation.'

The interest and enthusiasm with which a revived play of this character is received cannot justly be regarded as a criterion by which its dramatic qualities are to be judged. In this particular instance, much of the success was due, as Professor Moulton says, to somewhat extraneous features such as the retention of the antiquities of the Elizabethan stage, and to the inclusion of a typical Elizabethan audience as a part of the presentation. Professor Gayley's views coincide with those expressed by Professor Moulton. Speaking of the present play, and others that have been recently revived by stage-societies and universities, he adds[33]: 'But the interest evoked has been historical

[33] *Repr. Eng. Com.* 2. xiii.

and literary, rather than dramatic.' Aside from the spectacular features which aided the performance under discussion, it is clear, as Professor Tolman and Professor Robertson testify, that *The Case is Altered* possesses evident acting qualities, and that these contributed their share to its success. The episodes have considerable action, and the action moves forward with a fair degree of rapidity to the catastrophe, carrying suspense as well as interest in its wake. Furthermore, characters such as Jaques, Juniper, Count Ferneze, and Rachel, are sufficiently diverse to intensify this interest, and to broaden the scope of the play.

THE CASE IS ALTERED

TEXT

EDITOR'S NOTE

The text is a reproduction of an original quarto of 1609, owned by Mr. W. A. White, New York City. No changes have been made in spelling, punctuation, capitalization, or italics. Acts and scenes are not indicated after Act 4, scene 1, and these have been supplied from that point. The quarto has no pagination. The footnotes to the text comprise all variants of the five copies of the quarto which were collated, important stage-directions added by Gifford, and significant emendations made by Whalley and Gifford.

B. Copy of the quarto in the Bodleian Library at Oxford.

D. Copy in the library of the Duke of Devonshire.

M1, M2. Copies in the British Museum.

G. Gifford.

W. Whalley.

A Pleaſant Comedy,

CALLED:

The Caſe is Alterd.

As it hath beene ſundry times acted by the children of the Black-friers.

Written by BEN. IONSON,

LONDON,
Printed for *Bartholomew Sutton*, and *William Barrenger*,
and are to be ſold at the great North-doore
of Saint Paules Church. 1609.

BEN: IONSON,

HIS

CASE IS ALTERD.

As it hath beene ſundry times Acted by the Children of the Blacke-friers.

AT LONDON
Printed for *Bartholomew Sutton*, dwelling in Paules Church-yard neere the great north doore of S. Paules Church. 1609.

A Pleaſant Comedy,

CALLED:

The Caſe is Alterd.

As it hath beene ſundry times acted by the children of the Black-friers.

LONDON,
Printed for *Bartholomew Sutton*, and *William Barrenger*,
and are to be ſold at the great North-doore
of Saint Paules Church. 1609.

THE PERSONS OF THE PLAY

COUNT FERNEZE.
LORD PAULO FERNEZE, *his Son.*
CAMILLO FERNEZE, *supposed* GASPER.
MAXIMILIAN, *General of the Forces.*
CHAMONT, *Friend to* GASPER.
ANGELO, *Friend to* PAULO.
FRANCISCO COLONNIA.
JAQUES DE PRIE, *a Beggar.*
ANTONIO BALLADINO, *Pageant Poet.*
CHRISTOPHERO, COUNT FERNEZE'S *Steward.*
SEBASTIAN, MARTINO, VINCENTIO, BALTHASAR, } *his Servants.*

VALENTINE, *Servant to* COLONNIA.
PETER ONION, *Groom of the Hall.*
JUNIPER, *a Cobler.*
PACUE, *Page to* GASPER.
FINIO, *Page to* CAMILLO.
Page *to* PAULO.

AURELIA, PHŒNIXELLA, } *Daughters to* COUNT FERNEZE.
RACHEL DE PRIE.

Sewer, Messenger, Servants, etc.

SCENE—MILAN.

[A list of the *Dramatis Personae* does not appear in the quarto. For purposes of convenience, the list given by Gifford is reproduced.]

A pleaſant Comedy called, the *Caſe is Alterd.*

Actus primi, Scæna prima.

Sound? after a flouriſh: Iuniper *a Cobler is diſcouered, ſitting at worke in his ſhoppe and ſinging.*

Iuniper, Onion, Antony Baladino.

YOV *wofull wights giue eare a while,*
And marke the tenor of my ſtile,
Which ſhall ſuch trembling hearts vnfold
As ſeldome hath to fore bene told.

Enter Onion in haſt.

Such chances rare and dolefull newes *Oni.* fellow *Iuniper*
Peace a Gods name.
As may attempt your wits to muſe. *Oni.* Gods ſo, heere man.
A pox a God on you.
And cauſe ſuch trickling teares to paſſe,
Except your hearts be flint or braſſe: *Oni.* Iuniper,
To heare the newes which I ſhall tell, Iuniper.
That in Caſtella *once befell.*
Sbloud, where didſt thou learne to corrupt a man in the midſt of a verſe, ha?

Onion. Gods lid man, ſeruice is ready to go vp man, you muſt ſlip on your coate and come in, we lacke waiters pittyfully.

Iunip. A pittifull hearing, for now muſt I of a merry Cobler become mourning creature.

A . . . called,] *om. G* *Sound?*] *om. G* *a Cobler*] *om. G*
Onion, . . . Baladino.] *om. G* *Antouy B* 8 a God] *om. G*
12 *Cuſtella W* 19 [a] mourning *G*

Onion. Well youle come. *Exit Onion.*

Iunip. Preſto. Go to, a word to the wife, away, flie? vaniſh: Lye there the weedes that I diſdaine to weare.

Anto. God ſaue you Maiſter *Iuniper.*

Iuni. What *Signior Antonio Balladino,* welcome ſweet *Ingle.*

Anto. And how do you ſir?

Iuni. Faith you ſee, put to my ſhifts here as poore retainers be oftentimes, ſirrah *Antony* ther's one of my fellowes mightely enamored of thee, and I faith you ſlaue, now your come I'le bring you together, i'ts *Peter Onion,* the groome of the hal, do you know him.

Anto. No not yet, I aſſure you.

Iuni. O he is one as right of thy humour as may be, a plaine ſimple Raſcal, a true dunce, marry he hath bene a notable vilaine in his time: he is in loue, ſirrah, with a wench, & I haue preferd thee to him, thou ſhalt make him ſome prety *Paradox* or ſome *Aligory,* how does my coate ſit? well.

Anto. I very well. *Enter Onion.*

Oni. Na Gods ſo, fellow *Iuniper,* come away.

Iun. Art thou there mad ſlaue, I come with a powder?. Sirrah fellow *Onion.* I muſt haue you peruſe this Gentleman well, and doe him good offices of reſpect and kindneſſe, as inſtance ſhall be giuen.

Anto. Nay good maiſter *Onion* what do you meane, I pray you ſir you are to reſpectue in good faith.

Onion. I would not you ſhould thinke ſo ſir, for though I haue no learning, yet I honour a ſcholer in any ground of the earth ſir,
Shall I requeſt your name ſir?

Anto. My name is *Antonio Balladino.*

Oni, Balladino? you are not *Pageant* Poet to the City of *Millaine* ſir, are you.

23 *Enter* Antonio Balladino. *G* 45 [*Exit. G*

Anto. I ſupply the place ſir: when a worſe cannot be had ſir.

Oni. I crie you mercy ſir, I loue you the better for that ſir, by Ieſu you muſt pardon me, I knew you not, but Il'd pray to be better acquainted with you ſir, I haue ſeene of your works.

Anto. I am at your ſeruice good Maiſter *Onion,* but concerning this maiden that you loue ſir? what is ſhe,

Onion. O did my fellow *Iuniper* tell you? marry ſir, ſhe is as one may ſay, but a poore mans child indeede, and for mine owne part I am no Gentleman borne I muſt confeſſe, but *my mind to me a kingdome is* truly.

Anto. Truly a very good ſaying.

Onion. T'is ſomewhat ſtale, but that's no matter.

Anto. O t'is the better, ſuch things euer are like bread, which the ſtaler it is, the more holeſome.

Onion. This is but a hungry compariſon in my iudgement.

Anto. Why, I'le tell you, *M. Onion,* I do vſe as much ſtale ſtuffe, though I ſay it my ſelfe, as any man does in that kind I am ſure. Did you ſee the laſt *Pageant,* I ſet forth?

Onion. No faith ſir, but there goes a huge report on't.

Anto. Why, you ſhal be one of my *Mæcen-aſſes,* I'le giue you one of the bookes, O you'le like it admirably.

Oni. Nay that's certaine, I'le get my fellow *Iuniper* to read it.

Anto. Reade it ſir, I'le reade it to you.

Onion. Tut then I ſhall not chuſe but like it.

Anto. Why looke you ſir, I write ſo plaine, and keepe that old *Decorum,* that you muſt of neceſſitie like it; mary you ſhall haue ſome now (as for example, in plaies) that will haue euery day new trickes, and

66 *is* truly.] *is. G*

write you nothing but humours: indeede this pleaſes the Gentlemen: but the common ſort they care not for't, they know not what to make on't, they looke for good matter, they, and are not edified with ſuch toyes.

Onion. You are in the right, I'le not giue a halfe-peny to ſee a thouſand on 'hem. I was at one the laſt Tearme, but & euer I ſee a more roguiſh thing, I am a peece of cheeſe, & no *onion,* nothing but kings & princes in it, the foole came not out a iot.

Anto. True ſir, they would haue me make ſuch plaies, but as I tell hem, and they'le giue me twenty pound a play, I'le not raiſe my vaine.

Onion. No, it were a vaine thing, and you ſhould ſir.

Anto. Tut giue me the penny, giue me the peny, I care not for the Gentlemen I, let me haue a good ground, no matter for the pen, the plot ſhall carry it.

Onion. Indeed that's right, you are in print already for the beſt plotter.

Anto. I, I might as well ha bene put in for a dumb ſhew too.

Oni. I marry ſir, I marle you were not, ſtand aſide ſir a while:

Enter an armd Sewer: ſome halfe dozen in mourning coates following and paſſe by with ſeruice.

Enter Valentine.

Onion. How now friend, what are you there? be vncouered, Would you ſpeake with any man here?

Valen. I, or elſe I muſt ha' returnd you no anſwer.

Oni. Friend, you are ſomewhat to peremptory, let's craue your abſence: nay neuer ſcorne it, I am a little your better in this place. *Valen.* I do acknowledge it.

112 [*Exit* Antonio. *G* *Enter . . . ſeruice:*] *An armed* Sewer, *followed by* Juniper, Sebastian, Martino, Balthasar, Vincentio, *and other* Servants *in mourning, with dishes, &c. passes over the stage. G*

Onion. Do you acknowledge it? nay then you ſhall go forth, Ile teach you how ſhall acknowledge it another time; go to, void, I muſt haue the hall purg'd, no ſetting vp of a reſt here, packe, begone.

Valen. I pray you ſir is not your name *Onion?*

Oni. Your friend as you may vſe him, and *M. Onion,* ſay on.

Valen. M. Onion with a murraine, come come put off this Lyons hide, your eares haue diſcouered you, why *Peter!* do not I know you *Peter?*

Onion. Gods ſo, *Valentine!*

Valen. O can you take knowledge of me now ſir?

Oni. Good Lord, ſirra, how thou art altred with thy trauell?

Valen. Nothing ſo much as thou art with thine office, but ſirra, *Onion* is the *Count Ferneze* at home?

Exit Anthony.

Oni. I *Bully,* he is aboue; and the Lord *Paulo Ferneze,* his ſon, and Maddam *Aurelia,* & maddam *Phœnixella,* his daughters, But O *Valentine?*

Valen. How now man, how doſt thou?

Oni. Faith ſad, heauy, as a man of my coate ought to be.

Valen. Why man, thou wert merry inough euen now.

Oni. True, but thou knoweſt

All creatures here ſoiorning, vpon this wretched earth,
Sometimes haue a fit of mourning, as well as a fit of mirth.

O *Valentine,* mine old Lady is dead, man.

Valen. Dead!

Oni. I faith.

Valen. When dyed ſhe?

Onion. Mary, tomorrow ſhall be three months, ſhe

120 how you *W* how [you] *G*

was ſeene going to heauen they ſay, about ſome fiue weekes agone! how now? trickling teares, ha?

Valen. Faith thou haſt made me weepe with this newes.

Onion. Why I haue done but the parte of an *Onion,* you muſt pardon me.

Scæne. 2.

Enter the ſewer, paſſe by with ſeruice againe, the ſeruingmen take knowledge of Valentine *as they goe.* Iuniper *ſalutes him.*

Iuni. What *Valentiue?* fellow *Onion,* take my diſh I prithee you rogue ſirrah, tell me, how thou doſt, ſweet *Ingle.*

Valen. Faith, *Iuniper,* the better to ſee thee thus frolicke. *Exit Oni.*

I*uni.* Nay, ſlid I am no changling, I am I*uniper* ſtill. I keepe the priſtmate ha, you mad *Hierogliphick,* when ſhal we ſwagger.

Valen. Hierogliphick, what meaneſt thou by that.

I*uni.* Meane? Gods ſo, iſt not a good word man? what? ſtand vpon meaning with your freinds. *Puh, Abſconde.*

Valen. Why, but ſtay, ſtay, how long has this ſprightly humor haunted thee?

I*uni.* Foe humour, a fooliſh naturall gift we haue in the *Æquinoctiall.*

Valen. Naturall, ſlid it may be ſupernaturall, this?

I*uni. Valentine,* I prithee ruminate thy ſelfe welcome. What *fortuna de la Guerra.*

Scæne . . . *him.*] *Re-enter the* Sewer, *followed by the* Servants *with dishes, as before: they all pass over the stage but* Juniper. *G* 2 prithee [*Exit* Onion *with the dish.*] *G* 7 priſtinate; *W, G* 17 all this. *W*

Valen. O how pittifully are theſe words forc't. As though they were pumpt out on's belly.

Iuni. Sirrah *Ingle,* I thinke thou haſt ſeene all the ſtrange countries in Chriſtendome ſince thou wentſt?

Valen. I haue ſeene ſome *Iuniper.*

Iuni. You haue ſeene *Conſtantinople?*

Valen. I, that I haue.

Iuni. And *Ieruſalem,* and the *Indies,* and *Goodwine ſands,* and the tower of *Babylon,* and *Venice* and all.

Valen. I all; no marle and he haue a nimble tong, if he practiſe to vault thus from one ſide of the world to another.

Iuni. O it's a moſt heauenly thing to trauel, & ſee countries, eſpecially at ſea, and a man had a pattent not to be ſicke.

Valen. O ſea ſicke Ieſt, and full of the ſcuruie.

Scæne 3.

Enter Iuniper, Antonio, Sebaſtian, Martino, Vincentio, Balthaſar and Chriſtophero.

Seba. *Valentine?* welcome I faith how doſt ſirra?

Mart. How do you good *Valentine.*

Vincen. Troth, *Valentine,* I am glad to ſee you.

Balth. Welcome ſweet rogue.

Sebaſt. Before God he neuer lookt better in his life.

Balth. And how ift man? what, *Alla Coragio.*

Valen. Neuer better gentlemen I faith.

Iuni. S'will here comes the ſteward.

Chriſt. Why how now fellowes all here? and nobody to waight aboue now they are ready to riſe?

31 [*Aside. G* Scæne . . . *Chriſtophero.*] *Re-enter* Sebastian, Martino, Vincentio, *and* Balthasar, *G* 8 *Enter* Christophero. *G*

looke vp one or two *Signior Franceſco Colonia's man* how doo's your good maiſter.

Exeunt Iuniper, Martino, Vincentio.

Valen. In health ſir he will be here anon.

Chriſto. Is he come home, then?

Valen. I ſir he is not paſt ſixe miles hence, he ſent me before to learne if *Count Ferneze* were here and returne him word.

Chriſto. Yes, my Lord is here; and you may tel your maiſter he ſhal come very happily to take his leaue of Lord *Paulo Ferneze:* who is now inſtantly to depart with other noble gentlemen, vpon ſpeciall ſeruice.

Valen. I will tell him ſir.

Cbriſto. I pray you doe, fellowes make him drinke.

Valen. Sirs, what ſeruice iſt they are imployed in?

Sebaſt. Why againſt the *French* they meane to haue a fling at *Millaine* againe they ſay.

Valen. Who leades our forces, can you tell?

Sebaſt. Marry that do's Signior *Maximilian?* he is aboue, now.

Valen. Who, *Maximilian* of *Vicenza?*

Balt. I he? do you know him?

Valen. Know him? O yes he's an excellent braue ſoldier.

Balt. I ſo they ſay, but one of the moſt vaine glorious men in *Europe.*

Valen. He is indeed, marry exceeding valient.

Sebaſt. And that is rare.

Balt. What.

Sebaſt. Why to ſee a vaineglorious man valient.

Valen. Well he is ſo I aſſure you. *Enter Iuniper.*

Iuni. What no further yet, come on you precious raſcall, ſir *Valentine,* Ile giue you a health I faith; for the heauens you mad *Capriceio,* hold hooke and line.

12 doo's] doſt *B* 12 your] our *G*

Scæne 4.

Enter Lord Paulo Ferneze, his boy following him.

Pau. Boy.
Boy. My Lord
Pau. Sirrah go vp to *Signior Angelio,*
And pray him (if he can) deuiſe ſome meanes,
To leaue my father, and come ſpeake with me.
Boy. I will my Lord.
Pau. Well heauen, be auſpicious in the euent;
For I do this againſt my *Genius,*
And yet my thoughts cannot propoſe a reaſon,
Why I ſhould feare, or faint thus in my hopes,
Of one ſo much endeered to my loue.
Some ſparke it is, kindled within the ſoule:
Whoſe light yet breaks not to the outward ſence,
That propagates this tymerous ſuſpect;
His actions neuer carried any face
Of change, or weaknes: then I iniury him?
In being thus cold conceited of his faith,
O here he comes. *Enter Angelo.*
Ang. How now ſweet Lord, whats the matter?
Pau. Good faith his preſence makes me halfe aſhamd.
Of my ſtraid thoughts. *Boy.* Beſtow your ſelfe. *Exit Boy.*
Where is my father, *Signior Angelio.*
Ang. Marry in the galery, where your Lordſhip left him.
Pau. Thats well. Then *Angelio* I will be briefe.
Since time forbids the vſe of circumſtance,

Scæne . . . *him.*] Scene II. *A Room in* count Ferneze's *House.* *Enter* lord Paulo Ferneze, *followed by his* Page. *G* 6 [*Exit. G* 13 outer *W* 18 *Re-enter* Page *with* Angelo. *G* 20 [*Exit* Page. *G*

How well you are receiued in my affection,
Let it appeare by this one inſtance, onely
That now I will deliuer to your truſt,
The deereſt ſecrets, treaſurd in my boſome,
Deare *Angelio*. You are not euery man,
But one, whome my election hath deſign'd,
As the true proper obiect of my ſoule:
I vrge not this t'inſinuate my deſert,
Or ſupple your tri'd temper, with ſoft phraſes;
True friendſhip lothes ſuch oyly complement:
But from th' aboundance of that loue, that flowes
Through all my ſpirits, is my ſpeech enforc'd.
Ang. Before your Lordſhip do proceed too far,
Let me be bould to intimate thus much;
That what ſo ere your wiſedome hath t'expoſe,
Be it the waightieſt and moſt rich affaire,
That euer was included in your breaſt,
My faith ſhall poiſe it, if not ———
Pau. O no more,
Thoſe words haue rapt me with their ſweet effects,
So freely breath'd, and ſo reſponſible,
To that which I endeuoured to extract,
Arguing a happy mixture of our ſoules.
Ange. Why were there no ſuch *ſympathy* ſweete Lord?
Yet the impreſſure of thoſe ample fauours,
I haue deriu'd from your vnmatched ſpirit,
Would bind my faith to all obſeruances.
Pau. How! fauours *Angello*, ô ſpeake not of them,
They are meere paintings, and import no merit,
Lookes my loue well? thereon my hopes are plac't:
Faith, that is bought with fauours, cannot laſt. *Enters Boy*.
Boy. My Lord.
Pau. How now?

43 wrapt *W* 54 *Re-enter* Page. *G*

Boy. You are ſought for all about the houſe, within,
The *Count* your father cals for you.
Pau. God, what croſſe euents do meet my purpoſes?
Now will he violently fret and grieue
That I am abſent. Boy, ſay I come preſently: *Exit*
Sweet *Angello,* I cannot now inſiſt *Boy.*
Vpon particulars, I muſt ſerue the time
The maine of all this is, I am in loue.
Ange. Why ſtarts your Lordſhip?
Pau. I thought I heard my father comming hitherward, liſt, ha?
Ange. I heare not any thing, it was but your imagination ſure.
Pau. No.
Ange. No, I aſſure your Lordſhip.
Pau. I would worke ſafely.
Ange. Why, has he no knowledge of it then?
Pau. O no, no creature yet pertakes it but your ſelfe
In a third perſon, and beleeue me friend,
The world containes not now another ſpirit,
To whom I would reueile it. Harke, harke,
Seruants. { *Signior Paulo.* / Lord *Ferneze.* } within.
Ange. A pox vpon thoſe brazen throated ſlaues,
What are they mad, trow?
Pau. Alas, blame not them,
Their ſeruices are (clock-like) to be ſet,
Backward and forward, at their Lords command,
You know my father's wayward, and his humour
Muſt not receiue a check, for then all obiects,
Feede both his griefe and his impatience,
And thoſe affections in him, are like powder,
Apt to enflame with euery little ſparke,
And blow vp reaſon, therefore *Angelo,* peace.

70 No.] No? *M1*

within. { *Count.* Why this is rare, is he not in the garden?
Criſt. I know not my Lord.
Count. See, call him?

Pau. He is comming this way, let's withdraw a little. *Exeunt.*

within. { *Seruants.* Signior *Paulo*, Lord *Ferneze*, Lord *Paulo.*

Scæne 5.

Enter Count Ferneze, Maximilian, Aurelia, Phœnixella, Sebaſt. Balthaſar.

Count.

VVHere ſhould he be, trow? did you looke in the armory?

Sebaſt. No my Lord.

Count. No, why there? ô who would keepe ſuch drones? *Exeunt Sebaſt. and Baltha.*

Enter Martino.

How now, ha ye found him?

Mart. No my Lord.

Count. No my Lord, I ſhall haue ſhortly all my family
Speake nought, but no my Lord, where is *Chriſtophero,*

Enter Chrriſtophero.

Looke how he ſtands, you ſleepy knaue, *Exit Martino.*
What is he not in the Garden?

Chriſto. No my good Lord.

Count. Your good Lord, ô how this ſmels of fennell.

Enter Sebaſt. Baltha.

You haue bene in the garden it appeares, well, well.

Scæne . . . *Count.*] *Enter* count Ferneze, Maximilian, Aurelia, Phœnixella, Sebastian, *and* Balthasar. *G*

Balth. We cannot find him my Lord.
Sebaſt. He is not in the armory.
Count. He is not, he is no where, is he?
Maxi. Count *Ferneze.*
Count. Signior.
Maxi. Preſerue your patience honorable *Count.*
Count. Patience? a Saint would looſe his patience to be croſt,
As I am with a ſort of motly braines,
See ſee, how like a neſt of Rookes they ſtand,
Enter Onion.
Gaping on one another! now *Diligence,* what news bring you?
Oni. Ant pleaſe your honour.
Count. Tut, tut, leaue pleaſing of my honour *Diligence,* you double with we, come.
Oni. How: does he find fault with *Pleaſe his Honour.* S'wounds it has begun a ſeruingmans ſpeech, euer ſince I belongd to the blew order: I know not how it may ſhew, now I am in blacke, but ———
Count. Whats that, you mutter ſir? will you proceed?
Oni. Ant like your good Lordſhip.
Count. Yet more, Gods precious.
Oni. What, do not this like him neither?
Count. What ſay you ſir knaue?
Oni. Mary I ſay your Lordſhip were beſt to ſet me to ſchoole againe, to learne how to deliuer a meſſage.
Count. What do you take exceptions at me then.
Oni. Exception? I take no exceptions, but by Gods ſo your humours ———
Count. Go to you are a Raskall, hold your tongue.
Oni. Your Lordſhips poore ſeruant, I.
Count. Tempt not my patience.

23 Gaping at *W* 27 we,] me, *W, G* 31 [*Aside. G*
35 [*Aside. G* 40 Exception?] Exceptions! *G*

Oni. Why I hope I am no ſpirit, am I?

Maxi. My Lord, command your Steward to correct the ſlaue.

Oni. Correct him, S'bloud come you and correct him and you haue a minde to it, correct him, that's a good ieſt I faith, the Steward and you both, come and correct him.

Count. Nay ſee, away with him, pull his cloth ouer his eares.

Oni. Cloth? tell me of your cloth, here's your cloth, nay and I mourne a minute longer, I am the rotteneſt *Onion* that euer ſpake with a tongue.

They thruſt him out.

Maxi. What call your hind's count *Ferneze?*

Count. His name is *Onion* Signior,

Maxi. I thought him ſome ſuch ſawcy companion.

Count. Signior *Maximillian.*

Maxi. Sweet Lord.

Count. Let me intreat you, you would not regard
Any contempt flowing from ſuch a ſpirit,
So rude, ſo barbarous.

Maxi. Moſt noble *Count* vnder your fauour—

Coun. Why Ile tell you Signior,
Heele bandy with me word for word, nay more,
Put me to ſilence, ſtrike me perfect dumb;
And ſo amaze me, that oftentimes I know not,
Whether to check or cheriſh his preſumption:
Therefore good Signior.

Maxi. Sweet Lord ſatisfie your ſelfe, I am not now to learn how to manage my affections, I haue obſeru'd, and know the difference betweene a baſe wretch and a true man, I can diſtinguiſh them, the property of the wretch is, he would hurt and cannot, of the man, he can hurt, and will not.

57 call[you] *G* 57 hind's [name,] *G* 57 call . . . hind's] call you your hind, *W* 77 not. [Aurelia *smiles. G*

Coun. Go to, my merry daughter, ô theſe lookes,
Agree well with your habit, do they not?

Enter Iuniper.

Iunip. Tut, let me alone. By your fauour, this is the Gentleman I thinke, Sir you appeare to be an honorable Gentleman, I vnderſtand, and could wiſh (for mine owne part) that things were conden't otherwiſe then they are: but (the world knowes) a fooliſh fellow, ſomewhat procliue, and haſty, he did it in a preiudicate humour; mary now vpon better computation, he wanes; he melts; his poore eyes are in a cold ſweat. Right noble *Signior*, you can haue but compunction, I loue the man, tender your compaſſion.

Maxi. Doth any man here vnderſtand this fellow?

Iunip. O God ſir, I may ſay *fruſtra* to the comprehenſion of your intellection.

Maxi. Before the Lord, he ſpeakes all riddle, I thinke.
I muſt haue a comment ere I can conceiue him.

Count. Why he ſues to haue his fellow *Onion* pardon'd,
And you muſt grant it Signior.

Maxi. O with all my ſoule my Lord, is that his motion?

Iunip. I ſir, and we ſhall retort theſe kinde fauours with all allacrity of ſpirit, we can ſir, as may be moſt expedient, as well for the quality as the cauſe, till when in ſpight of this complement: I reſt a poore Cobler, ſeruant to my honorable Lord here, your friend and *Iuniper.* *Exit.*

Maxi. How *Iuniper?*

Count. I Signior.

Maxi. He is a ſweete youth, his tongue has a happy turne when he ſleepes.

79 *Enter* Juniper *in his cobler's dress. G*

Enter Paulo Ferneze, Franciſco, Colomea, Angelo, Valentine.

Count. I for then it reſts, O Sir your welcome,
Why God be thanked you are found at laſt:
Signior *Coloma* truly you are welcome,
I am glad to ſee you ſir ſo well returned.

Fran. I gladly thanke your honour, yet indeed
I am ſory for ſuch cauſe of heauineſſe,
As hath poſſeſt your Lordſhip in my abſence.

Count. O *Franciſco'* you knew her what ſhe was!

Fran. She was a wife and honorable Lady.

Count. I was ſhe not! well weepe not ſhe is gone,
Paſſons duld eye can make two grieues of one,
Whom death marke out, vertue, nor bluod can ſaue,
Princes, as beggers, all muſt feed the graue.

Max. Are your horſe ready Lord *Paulo,*

Pau. I ſignior the ſtay for vs at the gate.

Max. Well tis good. Ladies I will take my leaue of you, Be your fortunes as your ſelues? faire. Come let vs to horſe, Count *Ferneze* I beare a ſpirit full of thanks for all your honorable courteſies.

Count: Sir I could wiſh the number and value of them more in reſpect of your deſeruings. But *Signior Maximtllian.* I pay you a word in priuate.

Aur. I Faith brother you are fitted for a generall yonder, Beſhrow my heart (If I had *Fortnnatus* hat here) and I would not wiſh my ſelfe a man and go with you, only t' enioy his preſence.

Pau. Why do you loue him ſo well ſiſter.

Aur. No by my troth, but I haue ſuch an odde prety apprehenſion of his humour me thinks: that I am eene tickled with the conceite of it.
O he is a fine man.

Ang. And me thinks another may be as fine as he.

Enter . . . Colomea, . . .] *Enter . . .* Colonnia, . . . *G*
123 horses *G* 131 pay] pray *W, G* 131 [*They walk aside. G*

Aur. O *Angelio,* do you thinke I do vrge any compariſon againſt you? no, I am not ſo illbred, as to be a deprauer of your worthines: beleeue me, if I had not ſome hope of your abiding with vs, I ſhould neuer deſire to go out of black whilſt I liued: but learne to ſpeake i' the noſe, and turne puritan preſently.

Ang. I thanke you Lady: I know you can flout.

Aur. Come doe you take it ſo? I faith you wrong me.

Fran. I, but Maddame,
Thus to diſclaime in all the effects of pleaſure,
May make your ſadneſſe ſeeme to much affected,
And then the proper grace of it is loſt.

Phœnix Indeed ſir, if I did put on this ſadneſſe
Onely abroad, and in Society,
And were in priuate merry; and quick humor'd;
Then might it ſeeme affected and abhord:
But as my lookes appeare, ſuch is my ſpirit,
Drown'd vp with confluence of griefe, and melancholy,
That like to riuers run through all my vaines,
Quenching the pride and feruour of my bloud.

Max. My honorable Lord? no more:
There is the honour of my bloud ingag'd,
For your ſonnes ſafety.

Count. Signior, blame me not,
For tending his ſecurity ſo much,
He is mine onely ſonne, and that word onely,
Hath with his ſtrong, and reprecuſſiue ſound,
Stroke my heart cold, and giuen it a deepe wound.

Max. Why but ſtay, I beſeech you, had your Lordſhip euer any more ſonnes then this.

Count. Why haue not you knowen it *Maximilian?*

Max. Let my Sword faile me then.

Count. I had one other yonger borne then this,

142 do vrge any] urge any *G* do urge my *W* 153 to] so *W* 168 his] its *W*

By twiſe ſo many howers as would fill
The circle of a yeare, his name *Camillo,*
Whome in that blacke, and fearfull night I loſt,
(Tis now a nineteene yeares agone at leaſt,
And yet the memory of it ſits as freſh
Within my braine as twere but yeſterday)
It was that night wherein the great *Chamont,*
The generall for *France* ſurpriſed *Vicenza,*
Methinks the horrour of that clamorous ſhout
His ſouldiers gaue' when they attaind the wall,
Yet tingles in mine eare, me thinkes I ſee
With what amazed lookes, diſtracted thoughts,
And minds confuſ'd, we, that were citizens,
Confronted one another: euery ſtreet
Was fild with bitter ſelfe tormenting cries,
And happy was that foote, that firſt could preſſe,
The flowry champaigne, bordering on *Verona.*
Heere I (imploy'd about my deare wiues ſafety)
Whoſe ſoule is now in peace) loſt my *Camillo.*
Who ſure was murdered by the barbarous Souldiers,
Or elſe I ſhould haue heard—my heart is great.
Sorrow is faint? and paſſion makes me ſweat.

Max Grieue not ſweet *Count:* comfort your ſpirits, you haue a ſonne a noble gentleman, he ſtands in the face of honour: For his ſafety let that be no queſtion. I am maiſter of my fortune, and he ſhall ſhare with me. Farewell my honorable Lord. Ladies once more adiew, for your ſelfe maddam you are a moſt rare creature, I tell you ſo, be not proud of it, I loue you: come Lord *Paulo* to horſe.

Pau. Adiew good Signior *Franceſco:* farewell ſiſter.

Sound a tucket, and as they paſſe euery one ſeuerally depart, Maximilian, Paulo Fernezе and Angelo remaine

181 that] the *W* 185 ears *W, G* 205 sisters. *G*
Sound . . . remaine] *A tucket sounds. Exeunt severally.*

Ang. How ſhall we rid him hence.
Pau. Why well inough? ſweet *Signior Maximilian,*
I haue ſome ſmall occaſion to ſtay:
If it may pleaſe you but take horſe afore
Ile ouer take you, ere your troopes be rang'd.
Max. Your motion hath taſt wel: Lord *Ferneze* I go. *Exit Max.*
Pau. Now if my loue faire *Rachel,* were ſo happy,
But to looke forth. See fortune doth me grace.
Enter Rachel.
Before I can demaund? how now loue.
Where is your father?
Rach. Gone abroad my Lord:
Pau. Thats well.
Rach. I but I feare heele preſently returne,
Are you now going my moſt honored Lord?
Pau. I my ſweet *Rachel.*
Ang. Before God, ſhe is a ſweet wench.
Pau. *Rachel* I hope I ſhall not need to vrge,
The ſacred purity of our effects,
As if it hung in triall or ſuſpence:
Since in our hearts, and by our mutuall vowes,
It is confirmd and ſeald in ſight of heauen.
Nay doe not weepe, why ſtarte you? feare not, *Loue.*
Your father cannot be return'd ſo ſoone,
I prithee doe not looke ſo heauily,
Thou ſhalt want nothing.
Rach. No is your preſence nothing?
I ſhall want that, and wanting that, want all:
For that is all to me.
Pau. Content thee ſweet,

Scene III. *The Street before* Jaques de Prie's *House. Enter* Paulo Ferneze, *and* Angelo, *followed by* Maximilian. *G*
210 ranged. *M1* 211 hath] doth *W, G* 214 But] As *W* 221 [*Aside. G* 227 ſtarte] ſtare *W* 228 returned *M1* 229 heauily *M1* 230 nothing . . . nothing, *M1* 231 all *M1* 232 ſweet *M1*

I haue Made choiſe here of a conſtant friend
This gentleman? one, whoſe zealous loue
I doe repoſe more, then on all the world,
Thy beauteous ſelfe excepted: and to him,
Haue I committed my deere care of thee,
As to my genius, or my other ſoule,
Receiue him gentle loue. and what deffects
My abſence proues, his preſence ſhall ſupply.
The time is enuious of our longer ſtay.
Farewell deere R*achel.*

R*ach:* Moſt deere Lord, adew,
Heauen and honour crowne your deeds, and you.

E*xit* R*achel.*

P*au.* Faith tell me *Angelio* how doſt thou like her?

Ang. Troth well my Lord, but ſhall I ſpeake my mind.

P*au.* I prithee doe.

Ang. She is deriud too meanely to be wife
To ſuch a noble perſon, in my iudgement.

P*au.* Nay then thy iudgement is to meane, I ſee:
Didſt thou neare read in difference of good,
Tis more to ſhine in vertue then in bloud.

E*nter Iaques.*

Ang. Come you are ſo ſententious my Lord.

P*au.* Here comes her father. How doſt thou good *Iaques?*

Ang. God ſaue thee *Iaques.*

Iaq. What ſhould this meane? R*achel* open the dore.

E*xit Iaques.*

A*ng.* Sbloud how the poore ſlaue lookes, as though
He had bene haunted by the ſpirit *Lar,*

234 one, whoſe] on whoſe *W* one, [on] whose *G* 238 ſoule. *M1* 239 Rsceiue hi . . . loue . . . deffects, *M1* 243 you.] you, *M1* 249 meene, *M1* 249 ſee] fear *W* 250 good *M1* 256 looks [aghast,] *G*

Or ſeene the ghoſt of ſome great *Satrapas*
In an vnſauory ſheet.
Pau. I muſe he ſpake not, belike he was amazd
Comming ſo ſuddenly and vnprepard? Well lets go.
Exeunt.

Actus ſecundi Scæna prima.

Enter Iaques ſolus.

SO now inough my heart, beat now no more.;
At leaſt for this afright, what a could ſweat
Flow'd on my browes, and ouer all my boſome!
Had I not reaſon? to behold my dore
Beſet with vnthrifts, and my ſelfe abroad?
Why *Iaques?* was their nothing in the houſe
Worth a continuall eye, a vigelent thought,
Whoſe head ſhould neuer nod, nor eyes once wincke?
Looke on my coate, my thoughts; worne quite thredbare,
That time could neuer couer with a nappe,
And by it learne, neuer with nappes of ſleepe,
To ſmother your conceipts of that you keepe.
But yet, I maruell, why theſe gallant youths
Spoke me ſo faire, and I eſteemd a beggar?
The end of flattery, is gaine, or lechery:
If they ſeeke gaine of me, they thinke me rich,
But that they do not: for their other obiect:
Tis in my handſome daughter, if it be.
And by your leaue, her handſomneſſe may tell them
My beggery counterfeits, and, that her neatneſſe,
Flowes from ſome ſtore of wealth, that breakes my coffers,
With this ſame engine, loue to mine owne breed.

258 *Satrapas. M1* 260 not,] no, *M1* 261 go: *M1*
Actus . . . *ſolus.*] Act II. Scene I. *The Court-yard, at the back of* Jaques' *House. Enter* Jaques. *G* 11 knaps *W*

But this is anſwered: *Beggers will keepe fine,*
Their daughters, being faire, though themſelues pine.
Well then, it is for her, I, t'is ſure for her,
And I make her ſo briske for ſome of them,
That I might liue alone once with my gold.
O t'is a ſweet companion! kind and true,
A man may truſt it when his father cheats him;
Brother, or friend, or wife, ô wondrous pelfe,
„That which makes all men falſe, is true it ſelfe.
But now this maid, is but ſuppos'd my daughter:
For I being Steward to a Lord of France,
Of great eſtate, and wealth, called Lord *Chammount,*
He gone into the warres, I ſtole his treaſure;
(But heare not, any thing) I ſtole his treaſure,
And this his daughter, being but two yeares old,
Becauſe it lou'd me ſo, that it would leaue
The nurſe her ſelfe, to come into mine armes,
And had I left it, it would ſure haue dyed.
Now herein I was kinde, and had a conſcience;
And ſince her Lady mother that did dye
In child-bed of her, loued me paſſing well,
It may be nature faſhiond this affection,
Both in the child and her: but hees ill bred,
That ranſackes tombes, and doth deface the dead.
I'le therefore ſay no more: ſuppoſe the reſt,
Here haue I chang'd my forme, my name and hers.
And liue obſurely, to enioy more ſafe *Enter Rachel.*
My deereſt treaſure. But I muſt abroad, *Rachel.*
Rach. VVhat is your pleaſure ſir?
Iaq. *Rachel* I must abroad.
Lock thy ſelfe in, but yet take out the key,
That whoſoeuer peepes in at the key-hole,
May yet imagine there is none at home.
Rach. I will ſir.
Iaq. But harke thee *Rachel:* ſay a theefe ſhould come,

And miſſe the key, he would reſoule indeede
None were at home, and ſo breake in the rather:
Ope the doore *Rachel,* ſet it open daughter;
But ſit in it thy ſelfe: and talke alowd,
As if there were ſome more in houſe with thee:
Put out the fire, kill the chimnies hart,
That it may breath no more then a dead man,
The more we ſpare my child, the more we gaine,
Exeunt.

Scæne 2.

Enter Chriſtophero, Iuniper and Onion.

Chriſt. What ſayes my fellow *Onion?* come on.

Oni. All of a houſe ſir, but no fellowes, you are my Lords Steward, but I pray you what thinke you of loue, ſir?

Chriſt. Of loue *Onion?* Why it's a very honourable humor.

Oni. Nay if it be but worſhipfull I care not.

Iunip. Go to, it's honorable, checke not at the conceit of the Gentleman.

Oni. But in truth ſir, you ſhall do well to think well of loue:
For it thinkes well of you, in me, I aſſure you.

Chriſ. Gramercy fellow *Onion:* I do thinke well, thou art in loue, art thou?

Oni. Partly ſir, but I am aſham'd to ſay wholy.

Chriſ. Well, I will further it in thee to any honeſt woman, or maiden, the beſt I can.

Iunip. Why now you come neere him ſir, he doth vaile,

62 th' house *G* Scæne . . . *Onion.*] Scene II. *A Room in* count Ferneze's *House. Enter* Christophero, Juniper, *and* Onion. *G*

He doth remunerate, he doth chaw the cud in the kindneſſe
Of an honeſt imperfection to your worſhip.

Chrif. But who is it thou loueſt fellow *Onion?*

Oni. Mary a poore mans daughter, but none of the honeſteſt, I hope.

Chrif. Why, wouldſt thou not haue her honeſt?

Oni. O no, for then I am ſure ſhe would not haue me. T'is *Rachel de Prie.*

Chrif. Why, ſhe hath the name of a very vertuous mayden.

Iunip. So ſhee is ſir, but the fellow talkes in quiddits, he.

Chrif. What wouldſt thou haue me do in the matter?

Oni. Do nothing ſir, I pray you, but ſpeake for me.

Chrif. In what maner?

Oni. My fellow *Iuniper* can tell you ſir.

Iunip. Why as thus ſir. Your worſhip may commend him for a fellow fit for conſanguinity, and that he ſhaketh with deſire of procreation, or ſo.

Chrif. That were not ſo good, me thinkes.

Iunip. No ſir, why ſo ſir? what if you ſhould ſay to her, correborate thy ſelfe ſweete ſoule, let me diſtinguiſh thy pappes with my fingers, diuine Mumps, prety *Paſtorella?* lookeſt thou ſo ſweet and bounteous? comfort my friend here.

Chrif. Well I perceiue you wiſh, I ſhould ſay ſomething may do him grace, and further his deſires, and that be ſure I will.

Oni. I thanke you ſir, God ſaue your life, I pray God ſir.

Iunip. Your worſhip is too good to liue long: youle contaminate me no ſeruice.

Chrif. Command thou wouldeſt ſay, no good *Iuniper.*

20 chew *G* 31 quiddities, *W* 49 pray God] pray, *G*

Iunip. Health and wealth ſir.

Exeunt Onion and Iuniper.

Chriſ. This wench wil I ſolicite for my ſelfe,
Making my Lord and maiſter priuy to it;
And if he ſecond me with his conſent,
I will proceede, as hauing long ere this,
Thought her a worthy choyce to make my wife. *Exit.*

Scæne 3.

Enter Aurelia, Phœnixella.

Aure. Roome for a caſe of matrons coloured blacke,
How motherly my mothers death hath made vs?
I would I had ſome girles now to bring vp;
O I could make a wench ſo vertuous,
She ſhould ſay grace to euery bit of meate,
And gape no wider then a wafers thickneſſe:
And ſhe ſhould make French curſies, ſo moſt low,
That euery touch ſhould turne her ouer backward.

Phœni. Siſter, theſe words become not your attire,
Nor your eſtate: our vertuous mothers death
Should print more deepe effects of ſorrow in vs,
Then may be worne out in ſo little time.

Aure. Siſter, faith you take too much Tobacco,
It makes you blacke within, as y' are without.
What true-ſtich ſiſter? both your ſides alike?
Be of a ſleighter worke: for of my word,
You ſhall be ſold as deere or rather deerer?
Will you be bound to *cuſtomes* and to *rites?*
Shed profitable teares, weepe for aduantage;
Or elſe, do all things, as you are enclynd.
Hate when your ſtomacke ſerues (ſaith the *Phyſitian*)

59 Thought] Though *M1* Scæne . . . *Phœnixella.*] Scene III. *Another Room in the Same. Enter,* etc. *G* 13 i' faith *W, G* 21 Hate] Eat *W, G*

Not at *eleuen* and *ſixe*. So if your humour
Be now affected with this heauineſſe.
Giue me the reines and ſpare not, as I do,
In this my pleaſurable appetite,
It is *Præciſianiſme* to alter that
With auſtere iudgement, that is giuen by nature.
I wept you ſaw too, when my mother dyed:
For then I found it eaſier to do ſo,
And fitter with my moode, then not to weepe.
But now tis otherwiſe, another time
Perhaps I ſhall haue ſuch deepe thoughts of her,
That I ſhall weepe afreſh, ſome tweluemonth hence,
And I will weepe, if I be ſo diſpos'd,
And put on blacke, as grimly then, as now;
Let the minde go ſtill with the bodies ſtature,
Iudgement is fit for Iudges, giue me nature.

Scæne. 4.

Enter Aurelia, Phœnixella, Franciſco, Angelo.

Fran. See Signior *Angelo* here are the Ladies,
Go you and comfort one, Ile to the other.
Ange. Therefore I come ſir, I'le to the eldeſt.
God ſaue you Ladies, theſe ſad moodes of yours,
That make you chooſe theſe ſolitary walkes,
Are hurtfull for your beauties.
Aure. If we had them.
Ange. Come, that condition might be for your hearts,
When you proteſt faith, ſince we cannot ſee them.
But this ſame heart of beauty, your ſweet face
Is in mine eye ſtill.

24 me] it *W, G* 30 moode,] mode, *W* Scæne . . . *Angelo.*] *Enter* Francisco Colonnia *and* Angelo. *G*
4 moodes] modes *W*

Aure. O you cut my heart
with your ſharpe eye.
Ange. Nay Lady thats not ſo, your heart's to hard.
Aure. My beauties hart?
Ange. O no.
I meane that regent of affection, *Maddam*,
That tramples on al loue with ſuch contempt
n this faire breaſt.
Aur. No more, your drift is ſauour'd,
I had rather ſeeme hard hearted
Ang. Then hard ſauour'd,
Is that your meaning, Lady?
Aur. Go too ſir.
Your wits are freſh I know, they need no ſpur.
Ang. And therefore you wil ride them.
Aur. Say I doe.
They will not tire I hope?
Ang. No not with you, hark you ſweet Lady.
Fran. Tis much pitty Maddam.
You ſhould haue any reaſon to retaine
This ſigne of griefe, much leſſe the thing diſignde.
Phœ. Griefes are more fit for Ladies then their pleaſures.
Fran. That is for ſuch as follow nought but pleaſures.
But you that temper them ſo wel with vertues,
Vſing your griefes ſo it would prooue them pleaſures.
And you would ſeeme in cauſe of griefes & pleaſures equally pleaſant.
Phœ Sir ſo I do now.
It is the exceſſe of either that I ſtriue
So much to ſhun in all my proou'd endeauours,
Although perhaps vnto a generall eye,
I may appeare moſt wedded to my griefes,

17 n] in *W, G* 23 [*Walks aside with* AUR. *G*

Yet doth my mind forſake no taſt of pleaſure,
I meane that happy pleaſure of the ſoule,
Deuine and ſacred contemplation
Of that eternall, and moſt glorious bliſſe,
Propoſed as the crowne vnto our ſoules.
Fran. I will be ſilent, yet that I may ſerue
But as a *Decade* in the art of memory
To put you ſtil in mind of your owne vertues
When your too ſerious thoughts make you too ſad)
Accept me for your ſeruant honored Lady.
Phœn. Thoſe cerimonies are too comon ſignior *Francis,*
For your vncommon grauitie, and iudgement,
And fits them onely, that are nought but cerimony.
Ang. Come, I will not ſue, ſtally to be your ſeruant,
But a new tearme, will you be my refuge?
Aur. Your refuge, why ſir.
Ange. That I might fly to you, when all elſe faile me.
Aur. And you be good at flying, be my Plouer.
Ang. Nay take away the P.
Aur. Tut, then you cannot fly:
Ang. Ile warrant you. Ile borrow *Cupids* wings.
Aur. Maſſe then I feare me youle do ſtrange things:
I pray you blame me not, if I ſuſpect you,
Your owne confeſſion ſimply doth detect you,
Nay and you be ſo great in *Cupids* bookes,
T'will make me Iealous: you can with your lookes
(I warrant you) enflame a womans heart,
And at your pleaſure take loues golden dart,
And wound the breſt of any vertous maide.
Would I were hence: good Faith I am affraid,

48 ſignior *Francis,*] signior, *G* 50 fit *G* 52 [*Comes forward with* Aur. *G* 63 Iealous. *D, M1* 64 I'll *W*

You can conſtraine one ere they be aware,
To run mad for your loue?
Ang. O this is rate.

Scæne 6. [5.]

Aurelio, Phœnixella, Franciſco, Angelo, Count.

Count. Cloſe with my daughters gentlemen? wel done,
Tis like your ſelues: nay luſty *Angelo,*
Let not my preſence make you bauke your ſport,
I will not breake a minute of diſcourſe
Twixt you and one of your faire Miſtreſſes.
Ang. One of my miſtreſſes? why thinks your Lordſhip
I haue ſo many
Count. Many? no *Angelo.*
I do not thinke th'aſt many, ſome fourteene
I here thou haſt, euen of our worthieſt dames,
Of any note, in *Millaine:*
Ang. Nay good my Lord fourteene: it is not ſo.
Count. By'th the Maſſe that iſt, here are their names to ſhew
Fourteene, or fifteene t'one. *Good Angelo.*
You need not be aſhamd of any of them,
They are gallants all.
Ang. Sbloud you are ſuch a Lord.
Count. Nay ſtay ſweet *Angelo,* I am diſpoſed
A little to be pleaſant paſt my couſtome,
Exit Ang:

69 rate.] rare! *W, G* Scæne . . . *Count.*] *Enter* count Ferneze. *G* 12 By 'th the] By th' *W* By the *G*

He's gone? he's gone, I haue diſgraſt him ſhrewdly,
Daughters take heede of him, he's a wild youth,
Looke what he ſayes to you beleeue him not,
He will ſweare loue to euery one he ſees.
Franciſco, giue them councell, good *Franciſco,*
I dare truſt thee with both, but him with neither.
Fran. Your Lordſhip yet may truſt both them with him. *Exunt.*

Scæne 7. [6.]

Count. Chriſtopher,

Count. Well goe your waies away, how now *Chriſtopher,*
What newes with you?
Chriſt. I haue an humble ſuit to your good Lordſhip.
Count. A ſuit *Chriſtopher?* what ſuit I prithee?
Chriſt. I would craue pardon at your Lordſhips hands,
If it ſeeme vaine or ſimple in your ſight.
Count. Ile pardon all ſimplicity, *Chriſtopher,*
What is thy ſuit?
Chriſt. Perhaps being now ſo old a batcheler,
I ſhall ſeeme halfe vnwiſe, to bend my ſelfe
In ſtrict affection to a poore yong maide.
Count. What? is it touching loue *Chriſtopher?*
Art thou diſpoſt to marry, why tis well.
Chriſto. I, but your Lordſhip may imagine now
That I being ſteward of your honours houſe.
If I be maried once, will more regard
The maintenance of my wife and of my charge,
Then the due diſcharge of my place and office:
Count. No, no, *Chriſtopher,* I know thee honeſt.
Chriſto. Good faith my Lord, yout honour may ſuſpect it—but—

Scæne . . . *Chriſtopher,*] *om. G* 1 away, [*Exeunt* Aur. Phœn. *and* Francisco. *Enter* Christophero. *G* 1, 5, 8, 13, 20 Christophero *W, G*

Count. Then I ſhould wrong thee, thou haſt euer been
Honeſt and true, and will be ſtill I knowe.
Chriſ. I but this marriage alters many men:
And you may feare, it will do me my Lord,
But ere it do ſo? I will vndergoe
Ten thouſand ſeuerall deaths.
Count. I know it man.
Who wouldſt thou haue I prithee?
Chriſ. R*achel de prie,*
If your good Lordſhip, graunt me your conſent.
Count. R*achel de prie?* what the poore beggers daughter?
Shees a right handſome maide, how poore ſoeuer,
And thou haſt my conſent, with all my hart.
Chriſ. I humbly thanke your honour. Ile now aſke her father. E*xit.*
Count. Do ſo C*hriſtofero* thou ſhalt do well.
Tis ſtrange (ſhe being ſo poore) he ſhould affect her,
But this is more ſtrange that my ſelfe ſhould loue her.
I ſpide her, lately, at her fathers doore,
And if I did not ſee in her ſweet face
Gentry and nobleneſſe, nere truſt me more:
But this perſwaſion, fancie wrought in me,
That fancie being created with her lookes,
For where loue is he thinke his baſeſt obiect
Gentle and noble: I am farre in loue,
And ſhall be forc'd to wrong my honeſt ſteward,
For I muſt ſue, and ſeeke her for my ſelfe;
How much my duetie to my late dead wife,
And my owne deere renowne ſo ere it ſwaies,
Ile to her father ſtraight. *Loue hates delays.* E*xit.*

30 Lordſhip *B*

Scæne 8. [7.]

Enter Onion, Iuniper, Valentine, Sebaſtian, Balthaſar, Martino.

Onion. Come on I faith, lets to ſome exerciſe or other my hearts:
Fetch the hilts fellow *Iuniper,* wilt thou play:
Exit Martino.

Iun. I cannot reſolue you? tis as I am fitted with the ingenuity, quantity, or quality of the cudgell.

Valen. How doſt thou baſtinado the poore cudgell with tearmes?

Iuni. O *Ingle,* I haue the phraſes man, and the *Anagrams* and the *Epitaphs,* fitting the miſtery of the noble ſcience.

Oni. Ile be hangd & he were not misbegotten of ſome fencer.

Sebaſt. Sirrah *Valentine,* you can reſolue me now, haue they their maiſters of defence in other countries as we haue here in *Italy?*

Valen. O Lord, I, eſpecially they in *Vtopia,* there they performe their prizes and chalenges, with as great cerimony as the *Italian* or any nation elſe.

Balt Indeed? how is the manner of it (for gods loue) good *Valeniine?*

Iuni. Ingle? I prithee make recourſe vnto vs, wee are thy friends and familiars: ſweet *Ingle.*

Valen. Why thus ſir.

Oni. God a mercy good *Valentine,* nay go on.

Iuni. Silentium bonus ſocius Onionus, good fellow *Onion* be not ſo ingenious, and turbulent: ſo ſir? and how? how ſweete *Ingle?*

Valen. Marry, firſt they are brought to the publicke *Theater:*

Scæne 7.] Scene IV. *A Hall in the Same. Enter,* etc. *G*

Iuni. What? ha? they *Theater* there

Valen. Theaters? I and plaies to: both tragidy and comedy & fet foorth with as much ſtate as can be imagined?

Iuni. By Gods ſo; a man is nobody, till he has trauelled.

Sebaſt. And how are their plaies? as ours are? extemporall?

Valen. O no? all premeditated things, and ſome of them very good I faith, my maiſter vſed to viſite them often when he was there.

Balth. Why how are they in a place where any man may ſee them?

Valen. I, in the common *Theaters,* I tell you. But the ſport is at a new play to obſerue the ſway and variety of oppinion that paſſeth it. A man ſhall haue ſuch a confus'd mixture of iudgement, powr'd out in the throng there, as ridiculous, as laughter itſelfe: one ſaies he likes not the writing, another likes not the plot, another not the playing. And ſometimes a fellow that comes not there paſt once in fiue yeare at a *Parliament* time or ſo, will be as deepe myr'd in cenſuring as the beſt, and ſweare by Gods ſoote he would neuer ſtirre his foote to ſee a hundred ſuch as that is.

Oni. I muſt trauell to ſee theſe things, I ſhall nere think well of my ſelfe elſe.

Iunip. Fellow *Onion,* Ile beare thy charges and thou wilt but pilgrimize it along with me, to the land of *Vtopia.*

Sebaſt. Why but me thinkes ſuch rookes as theſe ſhould be aſham'd to iudge.

Valen. Not a whit? the rankeſt ſtinkard of them all, will take vpon him as peremptory, as if he had writ himſelfe *in artibus magiſter.*

30 theatres *W, G*

Sebaſt. And do they ſtand to a popular cenſure for any thing they preſent.

Valen. I euer, euer, and the people generally are very acceptiue and apt to applaud any meritable worke, but there are two ſorts of perſons that moſt commonly are infectious to a whole auditory.

Balth. What be they?

Iunip. I come lets know them.

Oni. It were good they were noted.

Valen. Marry? one is the rude barbarous crue, a people that haue no braines, and yet grounded iudgements, theſe will hiſſe any thing that mounts aboue their grounded capacities. But the other are worth the obſeruation, I faith.

Omnes. What be they? what be they?

Valen. Faith a few *Caprichious* gallants.

Iunip. *Caprichious?* ſtay, that word's for me.

Valen. And they haue taken ſuch a habit of diſlike in all things, that they will approue nothing, be it neuer ſo conceited or elaborate, but ſit diſperſt, making faces, and ſpitting, wagging their vpright eares and cry filthy, filthy. Simply vttering their owne condition, and vſing their wryed countenances in ſtead of a vice, to turne the good aſpects of all that ſhall ſit neere them, from what they behold. *Enter Martino with cudgels.*

Oni. O that's well ſayd, lay them downe, come ſirs. Who plaies, fellow *Iuniper, Sebaſtian, Balthaſar:* Some body take them vp, come.

Iunip. *Ingle Valentine?*

Valen. Not I ſir, I profeſſe it not.

Iunip. *Sebaſtian.*

Sebaſt. *Balthaſar.*

Balth. Who? I?

Oni. Come, but one bout, Ile giue hem thee, I faith.

78 What . . . what] Where . . . where *W*

Balth. Why, heres *Martino.*

Oni. Foe he, alas he cannot play a whit, man.

Iunip. That's all one: no more could you *in ſtata quo prius, Martino,* play with him, euery man has his beginning and conduction.

Mart. Will you not hurt me fellow *Onion?*

Oni. Hurt thee, no? and I do, put me among pot-hearbs, And chop me to peeces, come on?

Iunip. By your fauor ſweet bullies giue them roome, back, ſo, *Martino,* do not looke ſo thin vpon the matter.

Oni. Ha, well plaid, fall ouer to my legge now? ſo, to your guard againe, excellent, to my head now, make home your blow: ſpare not me, make it home, good, good againe.

Sebaſt: Why how now *Peter?*

Valen. Gods ſo, *Onion* has caught a bruiſe.

Iunip. Couragio? be not *caprichious?* what?

Oni. *Caprichious?* not I, I ſcorn to be *caprichious* for a ſcrach, *Martino* muſt haue another bout, come:

Val. Seb. Balth. No, no, play no more, play no more.

Oni. Foe, tis nothing, a philip, a deuiſe, fellow *Iuniper* prithee get me a Plantan, I had rather play with one that had skil by halfe.

Mart. By my troth, fellow *Onion,* twas againſt my will.

Oni. Nay that's not ſo, twas againſt my head, But come, weele ha one bout more.

Iunip. Not a bout, not a ſtroke.

Omnes. No more, no more.

99 Foe] Foh, *W, G* 100 *statu W, G* 108 [Mart. *and* Onion *play a bout at cudgels. G* 112 [Mart. *breaks his head. G* 117 *Martino* muſt] I must *G* 117 Come. *B, D, M1, M2* 118 *Val. . . . Balth.*] *Jun. G* 120 Foe,] Foh, *W, G* 128 [*Exit* Martino. *G*

I*unip.* Why Ile giue you demonſtration, how it came, Thou openeſt the dagger to falſifie ouer with the back ſword frick, and he interrupted, before he could fall to the cloſe.

O*ni.* No, no, I know beſt how it was better thē any man here, I felt his play preſently: for looke you, I gathered vpon him thus, thus do you ſee? for the double locke, and tooke it ſingle on the head.

V*alen.* He ſayes very true, he tooke it ſingle on the head.

S*ebaſt.* Come lets go.

Enter Martino with a cob-web.

Mar. Here fellow O*nion,* heres a cob-web.

O*ni.* How? a cob-web *Martino,* I will haue another bout with you? S'wounds do you firſt breake my head, and then giue me a plaiſter in ſcorne? come to it, I will haue a bout.

Mart. God's my witneſſe.

O*ni.* Tut! your witneſſe cannot ſerue.

I*unip.* S'bloud? why what, thou are not lunatike, art thou? and thou bee'ſt auoide *Mephoſtophiles.* Say the ſigne ſhould be in *Aries* now: as it may be for all vs, where were your life? Anſwere me that?

S*ebaſt.* Hee ſayes well, O*nion.*

V*alen.* I indeed doo's he.

I*unip.* Come, come, you are a fooliſh *Naturaliſt,* go, get a white a of an egge, and a little flax, and cloſe the breach of the head, it is the moſt conducible thing that can be. M*artino,* do not inſinuate vpon your good fortune, but play an honeſt part and beare away the bucklers. E*xeunt.*

130 openedst thy *W* open'dst the *G* 131 frick,] trick, *W, G*
148 Mephostophilus *W, G* 152 I indeed] Indeed *W, G*
154 a of] of *W, G*

Act 3. Scæne 1.

Enter Angelo ſolus.

Ange. My yong and ſimple friend, *Paulo Ferneze,*
Bound me with mighty ſolemne coniurations,
To be true to him, in his loue, to *Rachel,*
And to ſolicite his remembrance ſtill,
In his enforced abſence, much, I faith.
True to my friend in caſes of affection?
In womens caſes? what a ieſt it is?
How ſilly he is, that imagines it!
He is an aſſe that will keepe promiſe ſtricktly
In any thing that checkes his priuate pleaſure;
Chiefly in loue. S'bloud am not I a man?
Haue I not eyes that are as free to looke?
And bloud to be enflam'd as well as his?
And when it is ſo, ſhall I not purſue
Mine owne loues longings, but preferre my friends?
I tis a good foole, do ſo, hang me then,
Becauſe I ſwore, alas, who doo's not know,
That louers periuries are ridiculous?
Haue at thee *Rachel:* Ile go court her ſure:
For now I know her father is abroad. *Enter Iaques.*
S'bloud ſee, he is here, ô what damn'd lucke is this?
This labour's loſt, I muſt by no meanes ſee him.
tau, dery, dery, *Exit.*

Scæne 2.

Iaques, Chriſtophero.

Iaq. Miſchiefe and hell, what is this man a ſpirit,
Haunts he my houſes ghoſt? ſtill at my doore?
He has beene at my doore, he has beene in,
In my deere doore: pray God my gold be ſafe.

Act . . . *ſolus.*] Act III. Scene I. *The Street before* Jaques de Prie's *House. Enter* Angelo. *G* 23 [*Exit singing. G*
Scæne . . . *Chriſtophero.*] *om. G*

Enter Chriſtophero.

Gods pitty, heres another. *Rachel, ho* Rachel.

Chriſ. God ſaue you honeſt father.

Iaq. Rachel, Gods light, come to me, Rachel, Rachel! *Exit.*

Chriſ. Now in Gods name what ayles he? this is ſtrange!

He loues his daughter ſo, Ile lay my life,
That hee's afraid, hauing beene now abroad,
I come to ſeeke her loue vnlawfully. *Enter Iaques.*

Iaq. Tis ſafe, tis ſafe, they haue not rob'd my treaſure.

Chriſ. Let it not ſeeme offenſiue to you ſir.

Iaq. Sir, Gods my life, ſir, ſir, call me ſir.

Chriſ. Good father here me.

Iaq. You are moſt welcome ſir,
I meant almoſt; and would your worſhip ſpeake?
Would you abaſe your ſelfe to ſpeake to me?

Chriſ. Tis no abaſing father: my intent
Is to do further honour to you ſir
Then onely ſpeake: which is to be your ſonne.

Iaq. My gold is in his noſtrels, he has ſmelt it,
Breake breaſt, breake heart, fall on the earth my entrailes,
With this ſame burſting admiration!
He knowes my gold, he knowes of all my treaſure,
How do you know ſir? whereby do you gueſſe?

Chriſ. At what ſir? what iſt you meane?

Iaq. I aske, an't pleaſe your Gentle worſhip, how you know?
I meane, how I ſhould make your worſhip know
That I haue nothing—
To giue with my poore daughter? I haue nothing:
The very aire, bounteous to euery man,
Is ſcant to me, ſir.

12, 14, 24 [*Aside. G* 18 abusing *W*

Chrif. I do thinke good father, you are but poore,
Iaq. He thinkes ſo, harke, but thinke ſo:
He thinkes not ſo, he knowes of all my treaſure. *Exit.*
Chrif. Poore man he is ſo ouerioyed to heare
His daughter may be paſt his hopes beſtowed,
That betwixt feare and hope (if I meane ſimply)
He is thus paſſionate. *Enter Iaques.*
Iaq. Yet all is ſafe within, is none without?
No body breake my walles?
Chrif. What ſay you father, ſhall I haue your daughter?
Iaq. I haue no dowry to beſtow vpon her.
Chrif. I do expect none, father.
Iaq. That is well,
Then I beſeech your worſhip make no queſtion
Of that you wiſh, tis too much fauour to me.
Chrif. Ile leaue him now to giue his paſſions breath,
Which being ſetled, I will fetch his daughter:
I ſhall but moue too much, to ſpeake now to him.
Exit Chriſtophero.
Iaq. So, hee's gone, would all were dead and gone,
That I might liue with my deere gold alone.

Scæne 3.

Iaques, Count.

Count. Here is the poore old man.
Iaq. Out of my ſoule another, comes he hither?
Count. Be not diſmaid old man, I come to cheere you.
Iaq. To me by heauen,
Turne ribs to braſſe, turne voice into a trumpet,

36 [*Aside and exit. G* Scæne . . . *Count.*] *Enter* count FERNEZE. *G*

To rattle out the battels of my thoughts,
One comes to hold me talke, while th' other robbes me.
Exit.

Count. He has forgot me ſure: what ſhould this meane?
He feares authority, and my want of wife
Will take his daughter from him to defame her:
He that hath naught on earth but one poore daughter,
May take this extaſie of care to keepe her.
Enter Iaques.

Iaq. And yet tis ſafe: they meane not to vſe force,
But fawning comming. I ſhall eaſly know
By his next queſtion, if he thinke me rich,
Whom ſee I? my good Lord?

Count. Stand vp good father, I call thee not father for thy age,
But that I gladly wiſh to be thy ſonne,
In honoured marriage with thy beauteous daughter.

Iaq. O, ſo, ſo, ſo, ſo, ſo, this is for gold,
Now it is ſure, this is my daughters neatneſſe,
Makes them beleeue me rich. No, my good Lord,
Ile tell you all; how my poore hapleſſe daughter
Got that attire ſhe weares from top to toe.

Count. Why father, this is nothing.

Iaq. O yes, good my Lord.

Count. Indeed it is not.

Iaq. Nay ſweet Lord pardon me? do not diſſemble,
Heare your poore beadſ-man ſpeake; tis requiſite
That I (ſo huge a beggar) make account
Of things that paſſe my calling: ſhe was borne
T'enioy nothing vnderneath the ſonne:
But that, if ſhe had more then other beggars
She ſhould be enuied: I will tell you then

7 [*Aside and exit. G* 14 comming.] cunning. *G* 15 [*Aside. G* 17 *(second)* father] good father *W* [good] father *G* 23 rich. [*Aside.*] *G*

How ſhe had all ſhe weares, her warme ſhooes (God wot)
A kind maide gaue her, ſeeing her go barefoot
In a cold froſty morning; God requite her;
Her homely ſtockings
Count. Father, Ile heare no more, thou mou'ſt too much
With thy too curious anſwere for thy daughter,
That doth deſerue a thouſand times as much,
Ile be thy Sonne in law, and ſhe ſhall weare
Th'attire of Counteſſes.
Iaq. O good my Lord,
Mock not the poore, remembers not your Lordſhip,
That pouerty is the precious gift of God.
As well as riches, tread vpon me, rather
Then mocke my poorenes.
Count. Riſe I ſay:
When I mocke poorenes, then heauens make me poore.
Enter Nuntius.

Scæne 7. [4.]

Nuncio, Count.

Nvn. See heres the *Count Ferneze,* I will tell him
The hapleſſe accident of his braue sonne,
That hee may ſeeke the ſooner to redeeme him,
Exit Iaques.
God ſaue your Lordſhip.
Count. You are right welcome ſir.
Nun. I would I brought ſuch newes as might deſerue it.
Count. What, bring you me ill newes?
Nun. Tis ill my Lord,
Yet ſuch as vſuall chance of warre affoords,

47 [*Kneels. G* 50 heaven *W, G* 50 poore. . . . *Count.* [*Exit* JAQUES. *Enter* a Messenger. *G*

And for which all men are prepar'd that vſe it,
And thoſe that vſe it not, but in their friends,
Or in their children.
Count. Ill newes of my ſonne?
My deere and onely ſonne, Ile lay my ſoule,
Ay me accurs'd, thought of his death doth wound me,
And the report of it will kill me quite.
Nun. Tis not ſo ill my Lord.
Count. How then?
Nun. Hee's taken priſoner, and that's all.
Count. That's enough, enough,
I ſet my thoughts on loue, on ſeruile loue,
Forget my vertuous wife, feele not the dangers,
The bands and wounds of mine owne fleſh and bloud,
And therein am a mad man: therein plagu'd,
With the moſt iuſt affliction vnder heauen.
Is *Maximilian* taken priſoner to?
Nun. My good my Lord, he is return'd with priſoners.
Count. Iſt poſſible, can *Maximilian?*
Returne, and view my face without my ſonne,
For whom he ſwore ſuch care as for himſelfe?
Nun. My Lord no care can change the euents of war.
Count. O! in what tempeſts do my fortunes faile,
Still wrackt with winds more foule and contrary,
Then any northen gueſt, or Southerne flawe?
That euer yet inforc't the ſea to gape,
And ſwallow the poore Marchants traffique vp?
Firſt in *Vicenza,* loſt I my firſt ſonne;
Next here in *Millaine* my moſt deere lou'd Lady:
And now my *Paulo,* priſoner to the *French,*
Which laſt being printed with my other griefes,
Doth make ſo huge a volume, that my breſt

12 Ay] Ah *W, G* 24 My] No, *W, G* 31 gueſt,] gust, *W, G*

Cannot containe them. But this is my loue!
I muſt make loue to *Rachel,* heauen hath throwne,
This vengeance on me moſt deſeruedly:
Were it for nought but wronging of my ſteward.
Nun. My Lord ſince onely mony may redreſſe
The worſt of this miſfortune, be not griued,
Prepare his ranſome and your noble ſonne
Shall greete your cheered eyes, with the more honour.
Count. I will prepare his ranſome: gratious heauen
Grant his impriſonment may be his worſt,
Honored and ſouldier-like impriſonment,
And that he be not manacled and made
A drudge to his proude foe. And here I vow,
Neuer to dreame of ſeeme-les amorous toyes,
Nor aime at other ioy on earth,
But the fruition of my onely ſonne. *Exunt*

Scæne 5.

Enter Iaques with his gold and a ſcuttle full of horſe-dung.

Iaq, He's gone: I knew it; this is our hot louer,
I will beleeue them! I! they may come in
Like ſimple woers, and be arrant theeues,
And I not know them! tis not to be told,
What ſeruile villanies, men will do for gold,
O it began to haue a huge ſtrong ſmell,
Which lying ſo long together in a place;
Ile giue it vent, it ſhall ha ſhift inough,
And if the diuell, that enuies all goodneſſe,

53 other] any other *G* Scæne 5.] Scene II. *A Court-yard, at the back of* Jaques' *House. Enter,* etc. *(horſe- om.) G*
7 Which] With *W, G*

Haue told them of my gold, and where I kept it,
Ile ſet his burning noſe once more a worke,
To ſmell where I remou'd it, here it is:
Ile hide and couer it with this horſe-dung:
Who will ſuppoſe that ſuch a precious neſt
Is crownd with ſuch a dunghill excrement?
In my deere life, ſleepe ſweetly my deere child.
„Scarce lawfully begotten, but yet gotten,
„And thats enough. Rot all hands that come neere thee
Except mine owne. Burne out all eyes that ſee thee,
Except mine owne. All thoughts of thee be poyſon
To their enamor'd harts, except mine owne,
Ile take no leaue, ſweet Prince great Emperour,
But ſee thee euery minute, King of Kings,
Ile not be rude to thee, and turne my backe,
In going from thee, but go backward out:
With my face toward thee, with humble curteſies,
None is within. None ouerlookes my wall.
To haue gold, and to haue it ſafe, is all. *Exit.*

Actus 3. [4.] Scæne 1.

Enter Maximilian, *with ſouldiers* Chamount, Camilla, Ferneze, Pacue.

Max. Lord *Chamount* and your valient friend there, I cannot ſay welcome to Millaine: your thoughts and that word are not muſicall, but I can ſay you are come to *Millaine:*

Pac. Mort diew.

Cha. Gar ſoone.

13 [*Digs a hole in the ground. G* Actus . . . I.] Scene III. *A Gallery in* count Ferneze's *House. Enter,* etc. *(Ferneze om.) G*
6 [*Takes* Pacue *aside. G*

Max. Gentlemen (I would cal an Emperour ſo) you are now my priſoners, I am ſorry, marry this, ſpit in the face of your fortunes, for your vſage ſhall be honorable.

Cam. Wee know it ſignior *Maximilian,*
The fame of al your actions ſounds nought elſe,
But perfect honour from her ſwelling cheeks.

Max. It ſhall do ſo ſtill I aſſure you, and I will giue you reaſon, there is in this laſt action (you know) a noble gentleman of our party, & a right valient; ſemblably priſoner to your general, as your honor'd ſelfe's to me, for whoſe ſafety, this tongue hath giuen warrant to his honorable father, the *Count Ferneze.* You conceiue me. *Cam.* I ſignior.

Max. Well? then I muſt tell you your ranſomes be to redeeme him, what thinke you? your anſwer.

Cam. Marry with my Lords leaue here I ſay ſignior,
This free & ample offer you haue made,
Agrees well with your honour, but not ours:
For I thinke not but *Chamount* is aſwell borne
As is *Ferneze,* then if I miſtake not,
He ſcornes to haue his worth ſo vnderpriſed,
That it ſhould neede an adiunct, in exchange,
Of any equall fortune. Noble *Signior?*
I am a ſouldier, and I loue *Chamount,*
Ere I would bruſe his eſtimation,
With the leaſt ruine of mine owne reſpect,
In this vild kind, theſe legs ſhould rot with irons,
This body pine in priſon, till the fleſh
Dropt from my bones in flakes, like withered leaues,
In heart of *Autumne,* from a ſtubborne Oke.

Maxi. Mounſieur *Gaſper* (I take it ſo is your name) miſpriſe me not, I wil trample on the hart, on the ſoule of him that ſhall ſay, I will wrong you: what

34 vild] vile *W, G* 36 drop *W*

I purpoſe, you cannot now know; but you ſhall know, and doubt not to your contentment. Lord *Chamount*, I will leaue you, whileſt I go in and preſent my ſelfe to the honorable *Count*, till my regreſſion ſo pleaſe you, your noble feete may meaſure this priuate, pleaſant and moſt princely walke, Souldiers regard them and reſpect them.

Pac. *O Ver bon:* excellenta gull, he tak'a my Lord *Chamount* for Mounſieur *Gaſpra*, & Mounſieur *Gaſpra* for my Lord *Chamont*, ô dis be braue for make a me laugh'a, *ha, ha, ha,* ô my heart tickla.

Cam. I but your Lordſhip knowes not what hard fate
Might haue purſued vs, therefore howſoere
The changing of our names was neceſſary
And we muſt now be carefull to maintaine
This error ſtrongly, which our owne deuiſe,
Hath thruſt into their ignorant conceits,
For ſhould we (on the taſte of this good fortune)
Appeare our ſelues, t'would both create in them
A kinde of iealouſie, and perchaunce inuert
Thoſe honourable courſes they intend.

Cha. True my deere *Gaſper:* but this hangby here,
Will (at one time or other) on my ſoule
Diſcouer vs: A ſecret in his mouth
Is like a wild bird put into a cage,
Whoſe doore no ſooner opens, but tis out.
But ſirra, if I may but know
Thou vtterſt it

Pac. Vtteria? vat Mounſieur?

Cha. That he is *Gaſper*, and I true *Chamount*.

Pac. O *pardone moy*, fore my tongue ſhall put out de ſecreta,
Shall breede *de cankra* in my mouth.

Count. Speake not ſo loud *Pacue.*

47 [*Exit. G* 51 [*Aside. G* 74 *Count.*] *Cam. W, G*

Pac. Foe, you ſhall not heare foole, for all your long eare,
Reguard Mounſieur: you be *de Chamont, Chamont* be *Gaſpra.*

[Scæne 2.]

Enter Count Ferneze, Maximilian, Franceſco, Aurelia, Phœnixella, Finio.

Cha. Peace, here comes *Maximilian.*
Cam. O belike that's the *Count Ferneze,* that old man.
Cha. Are thoſe his daughters, trow?
Cam. I ſure, I thinke they are.
Cha. Fore God the taller is a gallant Lady.
Cam. So are they both beleeue me.
Max. True my honorable Lord, that *Chamont* was the father of this man.
Count. O that may be, for when I loſt my ſonne, This was but yong it ſeemes.
Fran. Faith had *Camillo* liued,
He had beene much about his yeares, my Lord.
Count. He had indeed, well, ſpeake no more of him.
Max. Signior perceiue you the errour? twas no good office in vs to ſtretch the remembrance of ſo deere a loſſe. *Count Ferneze,* let ſommer ſit in your eye, looke cheerefully ſweete *Count,* will you do me the honour to confine this noble ſpirit within the circle of your armes?
Count. Honor'd *Chamont* reach me your valiant hand,
I could haue wiſht ſome happier accident,
Had made the way vnto this mutuall knowledge,
Which either of vs now muſt take of other,

75 Foe,] Foh! *G* 75 not] *om. W* 75 de fool, *G* 77 *de*] *om. G* Scæne 2.] *om. G*

But ſure it is the pleaſure of our fates,
That we ſhould thus be wrack't on Fortunes wheele,
Let vs prepare with ſteeled patience
To tread on torment, and with mindes confirm'd
Welcome the worſt of enuy.

Max. Noble Lord, tis thus. I haue here (in mine honour) ſet this gentleman free, without ranſome, he is now himſelfe, his valour hath deſeru'd it, in the eye of my iudgement. Mounſieur *Gaſper* you are deere to me: *fortuna non mutuat genus.* But to the maine, if it may ſquare with your Lordſhips liking, and his loue, I could deſire that he were now inſtantly imployed to your noble Generall in the exchange of *Ferneze* for your ſelfe, it is the buſineſſe that requires the tender hand of a friend.

Count. I, and it would be with more ſpeed effected, If he would vndertake it.

Max. True my Lord. Mounſieur *Gaſper,* how ſtand you affected to this motion?

Cha. My duty muſt attend his Lordſhips will.

Max. What ſayes the Lord *Chamont?*

Cam. My will doth then apprroue what theſe haue vrg'd.

Max. Why there is good harmony, good muſicke in this: Mounſieur *Gaſper,* you ſhall protract no time, onely I will giue you a bowle of rich wine to the health of your Generall, another to the ſucceſſe of your iourney, and a third to the loue of my ſword. *Paſſe.*

Exeunt all but Aurelia and Phœnixella.

Aure. Why how now ſiſter in a motley muſe?
Go to, thers ſomewhat in the wind, I ſee.
Faith this browne ſtudy ſuites not with your blacke,
Your habit and your thoughts are of two colours.

Phœn. Good faith me thinkes that this young Lord

25 ſure] since *G* 35 and his] his *W* 38 is the] is a *G*

Chamont fauours my mother, ſiſter, does he not?
Aure. A mothelry conceite, ô blind excuſe,
Blinder then loue himſelfe. Well ſiſter, well.
Cupid hath tane his ſtand in both your eyes, *The caſe is alterd.*
Phœn. And what of that?
Aure. Nay nothing but a Saint.
Another *Bridget,* one that for a face
Would put downe *Veſta,* in whoſe lookes doth ſwim,
The very ſweeteſt creame of modeſty.
You to turne tippet? fie, fie, will you giue
A packing penny to Virginity.
I thought youl'd dwell ſo long in *Cypres* Ile,
You'd worſhip *Maddam Venus* at the length;
But come, the ſtrongeſt fall, and why not you?
Nay, do not frowne.
Phœn. Go, go, you foole. Adiew. *Exit.*
Aure. Well I may ieſt, or ſo: but *Cupid* knowes
My taking is as bad, or worſe then hers.
O Mounſieur *Gaſper?* if thou bee'ſt a man,
Be not affraid to court me, do but ſpeake,
Challenge thy right and weare it: for I ſweare
Till thou arriud'ſt, nere came affection here. *Exit.*

[Scæne 3.]

Enter Pacue, Finio.

Fin. Come on my ſweet finicall *Pacue,* the very prime Of Pages, heres an excellent place for vs to practiſe in, No body ſees vs here, come lets to it.
Enter Onion.
Pac. Contenta: Reguarde, vou le Preimer.

58 motherly *W, G* 68 Cyprus *W* 71 adiew] *om. W*
Scæne 3.] Act IV. Scene I. *A Room in* count Ferneze's *House. Enter,* etc. *G*

Oni. Sirra *Finio?*

Pac. Mort deiu le peſant.

Oni. Didſt thou ſee *Valentine?*

Finio. Valentine? no.

Oni. No?

Fini. No. Sirrah *Onion,* whither goeſt?

Oni. O I am vext, he that would truſt any of theſe lying trauellers.

Finio. I prithee ſtay good *Onion.*

Pac. Mounſieur *Onion,* vene ca, come hidera, Ie vou prey. By gar me ha ſee two, tree, foure hundra towſand of your Couſan hang. Lend me your hand, ſhall prey for know you bettra.

Oni. I thanke you good ſignior *Parla vou?* O that I were in an other world, in the *Ingies,* or ſome where, that I might haue roome to laugh:

Pac. A we fort boon: ſtand? you be deere now, me come, Boon iour Mounſieur. *Vnder the arme.*

Fin. God morrow good ſignior.

Pac By gar, be muſh glad for ſee you.

Fin I returne you moſt kind thanks ſir.

Oni. How? how? Sbloud this is rare?

Pac. Nay, ſhall make you ſay rare by and by, Reguard Mounſieur *Finio, The ſhoulder*

Fin. Signior *Pache.*

Pac. Dieu vou gard Mounſieur.

Fin. God ſaue you ſweet ſignior.

Pac. Mounſieur *Onion?* is not fort boon.

Oni. Beane? quoth he, would I were in debt of a pottle of beanes I could do as much.

Fin. Welcome ſignior, whats next?

Pac. O here, Void de grand admiration, as ſhould meet perchance Mounſieur *Finio.*

Fin. Mounſieur *Pacue'*

11 theſe] thoſe *W* 21 you be] you *G* 22 *Vnder . . . arme.*] *om. G* 24 me be *G* 28 *The ſhoulder*] *om. G* 31 ſignior *M1*

Pac. Ieſu? by Gar who thinke wee ſhall meete here?
Fin. By this hand I am not a little proud of it, ſir
Oni: This trick is onely for the the chamber, it cannot be cleanly done abroad.
Pac. Well what ſay you for dis den? Mounſieur.
Fin. Nay pray, ſir.
Pac. Par ma foy vou bein encounters?
Fin What doe you meane ſir, let your gloue alone.
Pac. Comen, ſe porte la ſante.
Fin. Faith exceeding well ſir.
Pac, Trot, be muſh ioy for heire.
Fin: And how iſt with you ſweet ſignior *Pache.*
Pac. Fat comme vou voyer.
Oni. Yong gentlemen? ſpirits of bloud, if euer youle taſt of a ſweet peece of mutton, do *Onion* a good turne now.
Pac. Que que, parla Mounſeir, what iſt.
Oni. Faith teach me one of theſe tricks.
Pac. O me ſhall doe preſently, ſtand you deere, you ſignior deere, my ſelfe is here: ſo fort bein, now I parle to Mounſeir *Onion, Onion* pratla to you, you ſpeaka to me, ſo, and as you parle chang the bonet, Mounſeir *Onion.*
Oni. Mounſeiur *Finio.*
Fin. Mounſeur *Pacue.*
Pac. Pray be couera.
Oni. Nay I beſeech you ſir.
Fin. What do you meane.
Pac. Pardon moy, ſhall be ſo,
Oni O God ſir.
Fin. Not I in good faith ſir.
Pac. By gar you muſt.
Oni: It ſhall be yours.

39 Ieſu?] *om. G* 41 for the *W, G* 42 cleverly *W*
42 abroad, *M1* 43 Mounſieur: *M1* 45 vou] vous voila *G*
49 hear heire. *W* 62-3 *Oni.* Monſieur Pacue. *W*

Fin. Nay then you wrong me,
Oni. Well and euer I come to be great:
Pac. You be big enough for de *Onion* already,
Oni. I meane a great man.
Fin. Then thou'dſt be a monſter.
Oni. Well God knowes not what fortune may doe, commaund me, vſe me from the ſoule to the crowne, and the crowne to the ſoule: meaning not onely from the crowne of the head, and the ſole of the foot, but alſo the foote of the mind and the crownes of the purſe, I cannot ſtay now yong gentlemen but—time was, time is, and time ſhall be. *Exeunt.*

[Scæne 4.]

Enter Chamount, Camillo.

Cha. Sweet *Iaſper* I am ſorry we muſt part,
But ſtrong neceſſity enforceth it.
Let not the time ſeeme long vnto my friend,
Till my returne for by our loue I ſweare
(The ſacred ſpheare wherein our ſoules are knit)
I will endeauour to effect this buſines
With all induſtrious care and happy ſpeed.
Cam. My Lord theſe circumſtances would come well,
To one leſſe capable of your deſert
Then I: in whom your mirrit is confirmed
With ſuch authenticall and grounded proues.
Cha. Well I will vſe no more. *Gaſper* adiew.
Cam. Farewell my honored Lord.
Cha. Commend me to the Lady, my good *Gaſper:*
Cam. I had remembred that had not you vrgd it.
Cha. Once more adiew ſweet *Gaſper.*
Cam. My good Lord. *Exit Camillo.*

Scæne 4.] Scene II. *Another Room in the Same. Enter,* etc. *G*
1 Gasper, *G*

Cha. Thy vertues are more precious then thy name,
Kind gentleman I would not ſell thy loue,
For all the earthly obiects that mine eyes,
Haue euer taſted, ſure thou art nobly borne,
How euer fortune hath obſcurd thy birth:
For natiue honour ſparkles in thine eyes,
How may I bleſſe the time wherein *Chamont*
My honored father did ſurpriſe vicenza,
Where this my friend (knowen by no name) was found,
Being then a child and ſcarce of power to ſpeake,
To whom my father gaue this name of *Gaſper,*
And as his owne reſpected him to death,
Since when wee two haue ſhard our mutuall fortunes,
With equall ſpirits, and but deathes rude hand,
No violence ſhall diſſolue this ſacred band. *Exit.*

[Scæne 5.]

Enter Iuniper in his ſhop ſinging: to him Onion.

Oni. Fellow *Iuniper,* no more of thy ſongs and ſonets, ſweet *Iuniper,* no more of thy hymnes and madrigals, thou ſing'ſt, but I ſigh.

Iuni. Whats the matter *Peter* ha? what in an Academy ſtill, ſtill in ſable, and coſtly black array? ha?

Oni. Prithee riſe mount, mount ſweet *Iuniper,* for I goe downe the wind, and yet I puffe: for I am vext.

Iuni. Ha Bully? vext? what intoxicate? is thy braine in a quinteſcence? an Idea? a metamorphoſis? an Apology? ha rogue? come this loue feeds vpon thee, I ſee by thy cheekes, and drinkes healthes of vermilion, teares I ſee by thine eyes.

31 this] the *W* Scæne . . . *Onion.*] Scene III. Juniper *is discovered in his shop, singing. Enter* Onion. *G* 5 black coſtly *W*

Oni. I confeſſe *Cupids* carouſe, he plaies ſuper negulum with my liquor of life

Iuni. Tut, thou art a gooſe to be *Cupids* gull, go to, no more of this contemplations, & calculations, mourne not, for *Rachels* thine owne

Oni. For that let the higher powers worke: but ſweet *Iuniper,* I am not ſad for her, and yet for her in a ſecond perſon, or if not ſo, yet in a third.

Iuni. How ſecond perſon? away, away, in the crotchets already Longitude and Latitude? what ſecond? what perſon? ha?

Oni. *Iuniper,* Ile bewray my ſelfe before thee, for thy company is ſweet vnto me, but I muſt entreat thy helping hand in the caſe.

Iuni. Tut? no more of this ſurquedry; I am thine owne? ad vngem vpſie freeze: pell mell, come, what caſe? what caſe?

Oni. For the caſe it may be any mans caſe, aſwell as mine, *Rachel* I meane, but Ile medle with her anon, in the meane time, *Valentine* is the man hath wrongd me.

Iuni. How? my *Ingle* wrong thee, iſt poſſible?

Oni. Your *Ingle,* hang him infidell, well and if I be not reuengd one him let *Peter Onion* (by the infernall Gods) be turned to a leeke or a ſcalion, I ſpake to him for a ditty for this handkerchier.

Iuni. Why, has he not done it?

Oni. Done it, not a verſe by this hand.

Iuni. *O in diebus illis,* O prepoſterous, wel come be blith, the beſt inditer of thē al is ſomtimes dul, fellow *Onion,* pardon mine *Ingle:* he is a man, has impefections and declinations, as other men haue, his maſſe ſomtimes cannot caruet nor progniſticat and come of,

16 this] these *G* 17 not. *M1* 20 not, yet ſo *W* 21 in thy *G* 43 *Onion M1* 44 maſſe] muse *G* 45 curvet *W, G*

as it ſhould, no matter, Ile hammer our a paraphraſe for thee my ſelfe.

Oni. No ſweet *Iuniper,* no danger doth breed delay, loue makes me chollericke, I can beare no longer.

Iuni. Not beare? what my mad Meridian ſlaue? not beare? what?

Oni. *Cupids* burden: tis to heauy, to tollerable, and as for the handkerchire and the poſie: I will not trouble thee: but if thou wilt goe with me into her fathers backſide, old *Iaques* backſide, and ſpeake for me to *Rachel,* I wil not be ingratitude, the old man is abroad and all.

Iuni. Art thou ſure on't.

Oni. As ſure as an obligation.

Iuni. Lets away then, come we ſpend time in a vaine circumference, trade I caſhire thee til to morrow, fellow *Onion* for thy ſake I finiſh this workiday.

Oni. God a mercy, and for thy ſake Ile at any time make a holiday. *Exunt.*

[Scæne 6.]

Enter Angelio, Rachel.

Ang. Nay I prithee *Rachel,* I come to comfort thee,
Be not ſo ſad.

Rach. O ſignior *Angelo,*
No comfort but his preſence can remoue,
This ſadneſſe from my heart.

Ang. Nay then y'are fond,
And want that ſtrength of iudgement and election,
That ſhould be attendent on your yeares and forme,

46 para hraſe *M1* 52 heauy *B* 56 will *B* 56-7 ould . . . all, *B* 59 as an] an *W* 61 circumference *B* Scæne 6.] Scene IV. *The Court-yard at the back of* Jaques' *House. Enter,* etc. *G* *Enter . . . Rachel, B* 1 thee; *D, M2* 4 ye' are *B*

Will you, becauſe your Lord is taken priſoner,
Blubber and weepe and keepe a peeuiſh ſtirre,
As though you would turne turtle with the newes,
Come, come, be wiſe. Sblood ſay your Lord ſhould die:
And you goe marre your face as you begin,
What would you doe trow? who would care for you;
But this it is, when nature will beſtow
Her gifts on ſuch as know not how to vſe them,
You ſhall haue ſome that had they but one quarter
Of your faire beauty? they would make it ſhew
A little otherwiſe then you do this,
Or they would ſee the painter twice an hower,
And I commend them I, that can vſe art,
With ſuch iudiciall practiſe.
Rach. You talke iedly,
If this be your beſt comfort keepe it ſtill,
My ſences cannot feede on ſuch ſower cates.
Ang. And why ſweet heart.
Rach. Nay leaue good ſignior.
Ang. Come I haue ſweeter vyands yet in ſtore.

[Scæne 7.]

Enter Onion and Iuniper.

Iuni: I in any caſe miſtres *Rachel.*
Ang. *Rachel?*
Rach. Gods pitty ſignior *Angelo,* I here my father, away for Gods ſake.
Ang: S'bloud, I am betwixt, I thinke, this is twice now, I haue been ſerued thus. *Exit*

19 them I *B* 20 practiſe, *B* 23 leaue] leau' *B*
Scæne . . . *Iuniper.*] *om. G* 1 *Jun.* [*within.*] *G*
1 I] *om. W* 5 bewitch'd *W, G*

Rach. Pray God he meet him not. *Exit Rechel.*

Oni. O braue? ſhe's yonder, O terrible ſhee's gone.

Iuni. Yea? ſo nimble in your *Dilemma's,* and your *Hiperbole's* Hay my loue? O my loue, at the firſt ſight: By the maſſe.

Oni. O how ſhe ſkudded, O ſweet ſcud, how ſhe tripped, O delicate trip and goe.

Iuni. Come thou art enamored with the influence of her profundity, but ſirrah harke a little.

Oni. O rare, what? what? paſſing I faith, what iſt? what iſt?

Iuni. What wilt thou ſay now, if *Rachel* ſtand now, and play hity tity through the keyhole, to behold the equipage of thy perſon:

Oni: O ſweet equipage, try good *Iuniper,* tickle her, talke, talke, O? rare

Iuni. Miſtris *Rachel* (watch then if her father come) *Rachel? Madona? Rachel?* No.

Oni. Say I am here, *Onion* or *Peter* or ſo.

Iuni. No, Ile knock, weele not ſtand vpon Horizons, and tricks, but fall roundly to the matter.

Oni. Well ſaid ſweet *Iuniper:* Horizons? hang hem? knock, knock.

Rach. Whoſe there? father.

Iuni. Father no? and yet a father, if you pleaſe to be a mother.

Oni. Well ſaid *Iuniper,* to her againe, a ſmack or two more of the mother

Iuni. Do you here? ſweet ſoule, ſweet radamant? ſweet mathauell one word *Melpomine?* are you at leaſure.

Rach. At leaſure? what to doe?

7 not.] *Enter* Onion and Juniper. *G* 24 come) [*Goes to the door.*] *G* 29 [Juniper *knocks. G* 30 *Rach.* [*within.*] *G* 31 you'll *W* 36 Machavel? *G* 38 *Rach.* [*within.*] *G*

Iuni. To doe what, to doe nothing, but to be liable to the extaſie of true loues exigent, or ſo, you ſmell my meaning.

Oni. Smell, filthy, fellow *Iuniper* filthy? ſmell? O moſt odious.

Iuni. How filthy.

Oni. Filthy, by this finger? ſmell? ſmell a rat, ſmel a pudding, away theſe tricks are for truls, a plaine wench loues plaine dealing, ile vpon my ſelfe, ſmel to march paine wench.

Iuni. With all my heart, Ile be legitimate and ſilent as an apple-ſquire, Ile ſee nothing, and ſay nothing.

Oni. Sweet hart, ſweet hart?

Iuni. And bag pudding, ha, ha, ha?

Iaq. What *Rachel* my girle what *Rachel;* *Within*

Oni. Gods lid:

Iaq. What *Rachel,* } *Within*
Rach. Here I am }

Oni What rakehell cals *Rachel:* O treaſon to my loue.

Iuni. Its her father on my life, how ſhall wee entrench and edifie our ſelues from him?

Oni. O conni-catching *Cupid.* *Enter Iaques.*

Iaq. How in my back ſide? where? what come they for? *Onion gets vp into a tree.*
Where are they? *Rachel?* theeues, theeues?
Stay villaine ſlaue: *Rachel?* vntye my dog:
Nay theiſe thou canſt not ſcape.

Inni. I pray you ſir.

Oni A pitifull *Onion,* that thou hadſt a rope.

Iaq. Why *Rachel:* when I ſay: let looſe my dog? garlique my maſtiue, let him looſe I ſay.

47 upon her *W, G* 47-8 to a *G* 64 ſlaue: [*Seizes* Jun. *as he is running out.*] *G* 66, 70, 84, 93 *Oni.* [*above.*] *G* 66 A] Ah *W, G*

I*uni.* For Gods ſake here me ſpeake, keepe vp your cur.

O*ni.* I feare not garlique, heele not bite O*nion* his kinſman pray God he come out, and then theile not ſmell me.

I*aq.* well then deliuer, come deliuer ſlaue?

I*uni.* What ſhould I deliuer?

I*aq.* O thou wouldſt haue me tell thee? wouldſt thou ſhew me thy hands, what haſt thou in thy hands?

I*uni.* Here be my hands.

I*aq.* Stay are not thy fingers ends begrimd with durt, no thou haſt wipt them.

I*uni.* Wipt them?

Iaq. I thou villaine? thou art a ſubtile knaue, put off thy ſhewes, come I will ſee them, giue me a knife here R*achel,* Ile rip the ſoles.

O*ni.* No matter he's a cobler, he can mend them.

Iuni. What are you mad? are you deteſtable, would you make an Anatomy of me, thinke you I am not true Ortographie?

Iaq. Ortographie, Anatomy?

Iuni. For Gods ſake be not ſo inuiolable, I am no ambuſcado, what predicament call you this, why do you intimate ſo much.

Iaq. I can feele nothing.

O*ni.* Bir Lady but O*nion* feeles ſomething.

Iaq. Soft ſir, you are not yet gon, ſhake your legs, come, and your armes, be briefe, ſtay let me ſee theſe drums, theſe kilderkins, theſe bombard ſlops, what is it crams hem ſo.

Iuni. Nothing but haire.

Iaq. Thats true, I had almoſt forgot this rug, this hedghogs neſt, this haymowe, this beares ſkin, this heath, this firſbuſh.

71 kiníman, *B, D, M2* 78 are not] are *W, G* 79 dur,t no *B* 94 not] no *W* 97 crams] charms *W* 101 firſbuſh; *B* 101 [*Pulls him by the hair. G*

Iuni. O let me goe, you teare my haire, you reluolue my braines and vnderſtanding.

Iaq. Heart, thou art ſomewhat eas'd? halfe of my feare
Hath tane his leaue of my, the other halfe
Still keepes poſſeſſion in diſpight of hope,
Vntill theſe amorous eyes, court my faire gold:
Deare I come to thee: friend, why art not gone?
Auoid my ſoules vexation, Sathan hence?
Why doeſt thou ſtare on me, why doeſt thou ſtay?
Why por'ſt thou on the ground with theeuiſh eyes?
What ſee'ſt thou there, thou curre? what gap'ſt thou at?
Hence from my houſe, *Rachel,* ſend garlick forth.

Iunip. I am gone ſir, I am gone, for Gods ſake ſtay. *Exit Iuniper.*

Iaq. Pack, and thanke God thou ſcap'ſt ſo well away.

Oni. If I ſcape this tree, deſtinies, I defie you.

Iaq. I cannot ſee by any Characters
Writ on this earth, that any fellon foote
Hath tane acquaintance of this hallowed ground.
None ſees me: knees do homage to your Lord.
Tis ſafe, tis ſafe, it lyes and ſleepes ſo ſoundly,
Twould do one good to looke on't. If this bliſſe
Be giuen to any man that hath much gold,
Iuſtly to ſay tis ſafe, I ſay tis ſafe.
O what a heauenly round theſe two words dance
Within me and without me: Firſt I thinke hem,
And then I ſpeake hem, then I watch their ſound,
And drinke it greedily with both mine eares,
Then thinke, then ſpeake, then drinke their ſound againe,

102 teare, *B* 102 haire *B* 102 reloulue *B* revolve *W, G* 105 my] me *W, G* 108 thee: [*Aside.*] *G* 108 Fiend, *G* 117, 134 *Oni.* [*above.*] *G* 120 ground, *B* 121 [*Kneels down and removes the dung from his treasure. G* 129 eares,] eyes: *W*

And racket round about this bodies court.
Theſe two ſweet words: *tis ſafe:* ſtay I will feed
My other ſences, ô how ſweet it ſmels:
Oni. I mar'le he ſmels not *Onion*, being ſo neere it.
Iaq. Downe to thy graue againe, thou beauteous Ghoſt,
Angels men ſay, are ſpirits: Spirits be
Inuiſible, bright angels are you ſo?
Be you inuiſible to euery eye.
Saue onely theſe: Sleepe, Ile not breake your reſt,
Though you breake mine: Deare Saints adiew, adiew:
My feete part from you, but my ſoule dwels with you.
Exit.
Oni. Is he gone? ô Fortune my friend, & not fortune my foe,
I come downe to embrace thee, and kiſſe thy great toe. *Enter Iuniper.*
Iunip. Fellow *Onion? Peter.*
Oni. Fellow *Iuniper.*
What's the old panurgo gone? departed, coſmografied, ha?
Oni. O I, and harke Sirrah. (Shall I tell him? no.
Iunip. Nay, be briefe and declare, ſtand not vpon conodrums now, thou knoweſt what contagious ſpeeches I haue ſufferd for thy ſake and he ſhould come againe and inuent me here.
Oni. He ſaies true, it was for my ſake, I will tell him. Sirra *Iuniper?* and yet I will not.
Iunip. What ſayeſt thou ſweete *Onion?*
Oni. And thou hadſt ſmelt the ſent of me when I was in the tree, thou wouldeſt not haue ſaid ſo: but Sirra, *The caſe is alterd* with me, my heart has giuen loue a box of the eare, made him kicke vp the heeles I faith.

133 ſences; *B, D,* [*Takes up some of the gold and smells to it.*] *G* 133 ſmels. *M1, M2* 141 [*Rises and exit. G* 145 [*Comes down from the tree. G* 148 *Juni.* What's, etc. *W, G* 161 his heels, *W*

Iunip. Sayeſt thou me ſo, mad Greeke? how haps it? how chances it.

Oni. I cannot hold it, *Iuniper,* haue an eye, looke, haue an eye to the doore, the old prouerb's true, I ſee: gold is but mucke. Nay Gods ſo *Iuniper* to the doore, an eye to the maine chance, here you ſlaue, haue an eye.

Iunip. O inexorable! ô infallible! ô infricate deuine, and ſuperficiall fortune.

Oni. Nay, it will be ſufficient anon, here, looke heere.

Iunip. O inſolent good lucke! How didſt thou produce th' intelligence of the gold' mynerals.

Oni. Ile tell you that anon, heere, make ſhift, conuey, cramme.
Ile teach you how you ſhall call for garlike againe I faith.

Iunip. S'bloud what ſhall we do with all this? we ſhall nere bring it to a conſumption.

Oni. Conſumption? why weele bee moſt ſumptuouſly attir'd, man.

Iunip. By this gold, I will haue three or foure moſt ſtigmaticall ſuites preſently.

Oni. Ile go in my foot-cloth, Ile turne Gentleman.

Iunip. So will I.

Oni. But what badge ſhall we giue, what culliſon?

Iunip. As for that lets vſe the infidelity and commiſeration of ſome harrot of armes, he ſhall giue vs a gudgeon.

Oni. A gudgeon? a ſcutheon thou wouldſt ſay, man.

Iunip. A ſcutcheon or a gudgeon, all is one.

Oni. Well, our armes be good inough, lets looke to our legges.

Iunip. Content, weele be iogging.

Oni. *Rachel?* we retire: garlike God boy ye.

168 chance, [*Removes the dung, and shews him the gold.*] *G*
175 you] thee *W* 191 gudgeon?] gupgeon? *B*
196 Godb'ye *W* good b'ye *G*

Iunip. Farewell ſweete *Iaques.*
Oni. Farewell ſweete *Rachel,* ſweet dogge adiew.
Exeunt.

[Scæne 8.]

Enter Maximilian, Count Ferneze, Aurelia, Phœnixella, Pache.

Max. Nay but ſweet *Count.*
Count. Away, Ile heare no more,
Neuer was man ſo palpably abuſd,
My ſonne ſo baſely marted; and my ſelfe
Am made the ſubiect of your mirth and ſcorne.
Max. *Count Ferneze* you tread to hard vpon my patience,
Do not perſiſt I aduiſe your Lordſhip.
Count. I will perſiſt, and vnto thee I ſpeake.
Thou *Maximilian* thou haſt iniur'd me.
Max. Before the Lord:
Aur. Sweet ſignior.
Phœ. O my father.
Max. Lady let your father thank your beauty.
Pac. By gar me ſhall be hang for tella dis ſame,
Me tella madamoyſelle, ſhe tell her ſadera.
Count. The true *Chamount* ſet free, and one left here
Of no deſcent, clad barely in his name.
Sirrah boy come hither, and be ſure, you ſpeake the ſimple truth:
Pac. O pardone moy mounſieur,
Count Come leaue your pardons, and directly ſay.
What villaine is the ſame that hath vſurpt,
The honor'd name and perſon of *Chamount:*

Scæne 8.] Scene V. *A Room in* count Ferneze's *House. Enter,* etc. *G* 16 ſpaeke *B* 19 ſay, *B*

Pac. O Mounſieur, no point villaine, braue Cheualier, Mounſieur *Gaſper.*

Count. Monuſieur *Gaſper,* on what occaſion did they change their names, what was their policy, or their pretext.

Pac. Me canno tell, par ma foy Mounſieur.

Max. My honorable Lord.

Count. Tut tut, be ſilent.

Max. Silent? *Count Ferneze,* I tell thee if *Amurath* the great Turke were here I would ſpeake, and he ſhould here me.

Count. So will not I.

Max: By my fathers hand, but thou ſhalt *Count,* I ſay till this inſtant, I was neuer toucht in my reputation: here me you ſhall knowe that you haue wrongd me, and I wil make you acknowledge it, if I cannot my ſword ſhall.

Count. By heauen I will not, I will ſtop mine eares,
My ſences loath the Sauiour of thy breath.
Tis poyſon to me, I ſay I will not heare.
What ſhall I know, tis you haue iniurd me,
What will you make? make me acknowledge it.
Fetch forth that *Gaſper,* that lewd counterfeit.
Enter ſeruing with Camillo.
Ile make him to your face approue your wrongs.
Come on falſe ſubſtance, ſhadow to *Chamont:*
Had you none elſe to worke vpon but me,
Was I your fitteſt proiect? well confeſſe,
What you intended by this ſecret plot.
And by whoſe policy it was contriu'd,
Speake truth, and be intreated courteouſly,
But double with me, and reſolue to proue

27 ccanno *B* 28 Lord, *B* 39 loath] lotah *B*
Enter . . . Camillo.] *Enter* Servants *with* Camillo. *G*
45 ſubſtance: *B* 45 *Chamont, B*

The extremeſt rigor that I can inflict.
Cam. My honor'd Lord, heare me with patience,
Nor hope of fauour, nor the feare of torment,
Shall ſway my tongue, from vttring of a truth.
Count. Tis well, proceed then.
Cam. The morne before this battell did begin,
Wherein my Lord *Chamount* and I were tane,
We vow'd one mutuall fortune, good or bad,
That day ſhould be imbraced of vs both,
And vrging that might worſt ſucceede our vow,
We there concluded to exchange our names.
Count. Then *Maximilian* tooke you for *Chamount.*
Cam. True noble Lord.
Count: Tis falſe, ignoble wretch,
Twas but a complot to betray my ſonne.
Max. *Count,* thou lyeſt in thy boſome, *Count:*
Count: Lye?
Cam. Nay I beſeech you honor'd gentlemen,
Let not the vntimely ruine of your loue,
Follow theſe ſleight occurents; be aſſured
Chamounts returne will heale theſe wounds againe,
And breake the points of your too piercing thoughts.
Count. Returne? I when? when will *Chamount* returne?
Heele come to fetch you, will he? I tis like,
Youl'd haue me thinke ſo, that's your policy.
No, no, yong gallant, your deuice is ſtale,
You cannot feed me with ſo vaine a hope.
Cam. My Lord, I feede you not with a vaine hope,
I know aſſuredly he will returne,
And bring your noble ſonne along with him.
Max. I, I dare pawne my ſoule he will returne.
Count. O impudent diriſion? open ſcorne?
Intollerable wrong? is't not inough?

55 of truth. *W, G* 61 worse *W, G*

That you haue plaid vpon me all this while;
But ſtill to mocke me, ſtill to ieſt at me?
Fellowes, away with him, thou ill-bred ſlaue,
That ſets no difference twixt a noble ſpirit,
And thy owne ſlauiſh humour, do not thinke
But ile take worthy vengeance on thee, wretch?

Cam. Alas, theſe threats are idle, like the wind,
And breed no terror in a guiltleſſe mind.

Count. Nay, thou ſhalt want no torture, ſo reſolue, bring him away.

Cam. Welcome the worſt, I ſuffer for a friend,
Your tortures will, my loue ſhall neuer end. *Exeunt.*

Manent Maximillian, Aurelia, Phœnixella, Pacue.

Phœn. Alas poore gentleman, my fathers rage
Is too extreame, too ſterne and violent!
O that I knew with all my ſtrongeſt powers,
How to remoue it from thy patient breaſt,
But that I cannot, yet my willing heart,
Shall miniſter in ſpight of tyranny
To thy miſfortune, ſomething there is in him,
That doth enforce this ſtrange affection,
With more then common rapture in my breaſt:
For being but *Gaſper*, he is ſtill as deare
To me, as when he did *Chamount* appeare.

Exit Phœnixella.

Aure. But in good ſadneſſe Signior, do you thinke *Chamount* will returne?

Max. Do I ſee your face, Lady?

Aure. I ſure, if loue haue not blinded you.

Max. That is a queſtion, but I will aſſure you no, I can ſee, and yet loue is in mine eye: well, the *Count*

91 in the *W* 93 [*Exit. G* 95 [*Exeunt* Servants *with* Camillo *and* Pacue. *G* *Manent . . . Pacue.*] *om. G* 103 this] the *W* 106 [*Aside and exit. G* 108 will e'er *W* 110 haue] has *W*

your father ſimply hath diſhonor'd me: and this ſteele
ſhall engraue it on his burgonet.
Aure. Nay, ſweet Signior.
Max. Lady, I do preferre my reputation to my life,
But you ſhall rule me, come lets march.
Exit Maximillian.
Aure. Ile follow Signior, ô ſweet Queene of loue!
Soueraigne of all my thoughts, and thou faire fortune,
Who (more to honour my affections)
Haſt thus tranſlated *Gaſper* to *Chamount.*
Let both your flames now burne in one bright ſpeare;
And giue true light to my aſpiring hopes,
Haſten *Chamounts* returne, let him affect me,
Though father, friends, and all the world reiect me.
Exit.

[Act 5. Scæne 1.]

Enter Angelo, Chriſtopher.

Ange. Sigh for a woman, would I fould mine armes,
Raue in my ſleepe, talke idly being awake,
Pine and looke pale, make loue-walkes in the night,
To ſteale cold comfort from a day-ſtarres eyes.
Kit, thou art a foole, wilt thou be wife? then lad
Renounce this boy-gods nice idolatry,
Stand not on complement, and wooing trickes,
Thou loueſt old *Iaques* daughter, doeſt thou?
Chriſ. Loue her?
Ange. Come, come, I know't, be rul'd and ſhees thine owne,
Thou't ſay her father *Iaques,* the old begger,
Hath pawnd his word to thee, that none but thou,
Shalt be his ſonne in law.
Chriſ. He has.

122 sphere, *W, G* Act V. Scene I. *The Court at the back of* Jaques' *House. Enter,* etc. *G* 7 wooing] coying *G*

Ange. He has? wilt thou beleeue him, and be made a kooke,
To waite on ſuch an antique wethercocke;
Why he is more inconſtant then the ſea,
His thoughts, *Cameleon*-like, change euery minute:
No *Kit*, worke ſoundly, ſteale the wench away,
Wed her, and bed her, and when that is done,
Then ſay to *Iaques*, ſhall I be your ſonne?
But come to our deuiſe, where is this gold?

Chrif. Heere Signior *Angelo.*

Ange. Beſtow it, bid thy hands ſhed golden drops,
Let theſe bald french crownes be vncouered,
In open ſight, to do obeyſance
To *Iaques* ſtaring eyes when he ſteps forth,
The needy beggar will be glad of gold.
So, now keepe thou aloofe, and as he treades
This guilded path, ſtretch out his ambling hopes,
With ſcattring more & more, & as thou go'ſt, cry *Iaques, Iaques*

Chrif. Tuſh, let me alone.

Ang. Firſt ile play the ghoſt, Ile cal him out, *Kit* keep aloofe.

Chrif. But Signior *Angelo.* Where wil your ſelfe and *Rachel* ſtay for me, after the ieſt is ended?

Ange. Maſſe, that's true, at the old Priory behinde S. *Foyes.*

Chrif. Agreed, no better place, ile meete you there.

Ange. Do good foole, do, but ile not meet you there. Now to this geere, *Iaques, Iaques,* what *Iaques?*

{within} *Iaq.* Who cals? whoſe there? *Ange. Iaques.*

{within} *Iaq.* Who cals?

Ange. Steward, he comes, he comes *Iaques.*

15 kooke,] cokes, *G* cook, *W* 17 Why] While *W* 27 ſteps] ſets *W* 29 thou] them *W* 34 But first *W, G* 40 [*Retires, dropping the gold. G* 41 Do . . . there.] *om. W* 45 [*Retires. G*

Enter Iaques.

Iaq. What voice is this? no body here, was I not cald? I was.
And one cride I*aques* with a hollow voyce,
I was deceiu'd, no I was not deceiu'd,
See ſee, it was an Angell cald me forth,
Gold, gold, man-making gold, another ſtarre,
Drop they from heauen, no, no, my houſe I hope
Is haunted with a Fairy. My deere Lar,
My houſhold God, My Fairy on my knees.
Chriſt. I*aques.* *Exit Chriſtophero.*
I*aq.* My Lar doth call me, ô ſweet voyce,
Muſicall as the ſpheares, ſee, ſee, more gold.
{within} *Chriſ.* I*aques.* *Enter* Rachel.
Iaq. What *Rachel, Rachel,* lock my doore, looke to my houſe.
{within} *Chriſ. Iaques.*
Iaq. Shut faſt my doore, a golden crowne, *Iaques* ſhall be a king. *Exit.*
Ange. To a fooles paradice that path will bring
Thee and thy houſhold Lar.
Rach. What means my father, I wonder what ſtrange humor.
Ange. Come ſweete ſoule, leaue wondring, ſtart not, twas I laid this plot to get thy father forth.
R*ach.* O *Angelo.*
Ange. O me no oo's, but heare, my Lord your loue,
Paulo Ferneze is returnd from warre,
Lingers at P*ont Valeria,* and from thence
By poſt at midnight laſt, I was coniur'd
To man you thither, ſtand not on replies,
A horſe is ſadled for you, will you go,
And I am for you, if you will ſtay, why ſo.

49 [*Sees the gold. G* 55 *Chris.* [*within.*] *G*
63 [*Exit, following the sound, and picking up the gold. G*
64 *Ang.* [*Comes forward.*] *G* 69 thy] your *W*

Rach. O *Angelo,* each minute is a day till my *Ferneze* come, come weele away ſir.

Ange. Sweet ſoule I gueſſe thy meaning by thy lookes,
At pont *Valerio* thou thy loue ſhalt ſee,
But not *Ferneze,* Steward fare you well.
You wait for *Rachel* to, when can you tell?

Exeunt. Enter Iaq.

Iaq. O in what golden circle haue I dan'ſt?
Millaine theſe od'rous and enfloured fields
Are none of thine, no heres *Elizium,*
Heere bleſſed ghoſts do walke, this is the Court
And glorious palace where the God of gold
Shines like the ſonne, of ſparkling maieſty;
O faire fethered, my red-breſted birds,
Come flye with me, ile bring you to a quier,
Whoſe conſort being ſweetned with your ſound:
The muſique will be fuller, and each hower
Theſe eares ſhall banquet with your harmony ô, ô, ô,

Enter Chriſt.

[Scæne 2.]

Chriſ. At the old priorie, behind Saint Foyes,
That was the place of our appointment ſure:
I hope he will not make me looſe my gold,
And mock me to, perhaps they are within: Ile knock.

Iaq. O God, the caſe is alterd.

Chriſt. *Rachel? Angelo?* Signior *Angelo?*

Iaq. *Angels?* I where? mine *Angels?* wher's my gold?
Why *Rachel?* O thou theeuiſh *Canibal,*
Thou eateſt my fleſh in ſtealing of my gold.

79 ſir.] *om. G* 79 [*Exit. G* 83 *Exeunt.* [*Exit haſtily. G*
83 *Enter Iaq.*] *Re-enter* Jaques *with his hands full of money. G*
90 O]O my *W* O[my] *G* 94 The ears *W, G* 94 [*Exit. G*
5 *Iaq.* [*within.*] *G* 6 *Re-enter* Jaques. *G*

Chrif. What gold?

Iaq. What gold? *Rachel* call help, come forth,
Ile rip thine entrailes, but ile haue my gold:
Rachel why comes thou not? I am vndone,
Ay me ſhe ſpeakes not, thou haſt ſlaine my child. *Exit*

Chrif. What is the man poſſeſt trow? this is ſtrange,
Rachel I ſee is gone with *Angelo:*
Well ile once againe vnto the priory,
And ſee if I can meete them. *Exit Chriſtopher,*

Iaq. Tis too true, *Enter Iaques.*
Th'aſt made away my child, how haſt my gold:
O what *Hienna* cald me out of dores,
The theife is gone: my gold's gone, *Rachels* gone,
Al's gone? ſaue I that ſpend my cries in vaine,
But ile hence too, and die or end this paine. *Exit.*

[Scæne 3.]

Enter Iuniper, Onion, Finio, Valentine.

Iuni. Swonds, let me goe, hay catſo, catch him aliue, I call, I call, boy. I come, I come ſweetheart:

Oni. Page hold my rapier, while I hold my freind here.

Valen. O heer's a ſweet metamorphoſis, a cupple of buzzards turn'd to a paire of peacocks.

Iuni. Signior *Onion,* lend me thy boy to vnhang my rapier:

On. Signior *Iuniper* for once or ſo, but troth is, you muſt inueigle, as I haue done, my Lords page here a poor folower of mine.

Iuni. Hei ho, your page then ſha'not be ſuper intendent vpon me? he ſhall not be addicted? he ſhall not

16 into *W* 18 how] thou *W, G* Scæne . . . *Valentine.*] Scene II. *The Street before* count Ferneze's *House. Enter* Juniper *and* Onion *richly dressed, and drunk, followed by* Finio *and* Valentine. *G* 12 cannot *W*

be incident? he ſhall not be incident? he ſhall not be incident, ſhall he? *He foynes*

Fin. O ſweet ſignior *Iuniper.*

Iuni. Sbloud ſtand away princocks? do not aggrauate my ioy.

Valen. Nay good Maiſter. *Onion.*

Oni. Nay and he haue the heart to draw my bloud, let him come.

Iuni. Ile ſlice you *Onion,* Ile ſlice you?

Oni. Ile cleaue you *Iuniper.*

Valen. Why hold, hold, hough? what do you meane?

Iuni. Let him come *Ingle,* ſtand by boy, his allebaſter blad cannot feare me.

Fin. Why heare you ſweet ſignior, let not there be any contẽtion, betweene my Maiſter & you, about me, if you want a page ſir, I can helpe you to a proper ſtripling.

Iuni. Canſt thou? what parentage? what anceſtry? what genealogy is he?

Fin. A french boy ſir.

Iuni. Has he his French linguiſt? has he? *Fin.* I, ſir.

Iuni. Then transport him: her's a cruſado for thee.

Oni. You will not, imbecell my ſeruant with your beneuolence will you, hold boy their's a portmantu for thee.

Fin. Lord ſir.

On. Do take it boy, its three pounds ten ſhill. a portmantu.

Fin. I thanke your Lordſhip. *Exit Finio.*

Iuni. Sirrah *Ningle:* thou art a traueller, and I honour thee.
I prithee diſcourſe? cheriſh thy muſe? diſcourſe?

Valen. Of what ſir?

15 [*He foins with his rapier. G*

Iuni. Of what thou wilt. Sbloud? hang ſorrow?
Oni. Prithy *Valentine* aſſoile me one thing.
Valen. Tis pitty to ſoile you ſir, your new apparell.
On. Maſſe thou ſaiſt true, aparel makes a man forget himſelf.
Iun. Begin, find your tongue *Ningle.*
Val. Now will gull theſe ganders rarely:
Gentlemen hauing in my peregrinatiō through Meſopotamia.
Iun. Speake legibly, this gam's gone, without the great mercy of God,
Heres a fine tragedy indeed. Thers a Keiſars royall.
By Gods lid, nor King nor Keiſar ſhall?

Enter Finio, Pacue, Balt. Martino.

Balt. Where? where? *Finio,* where be they:
Iun. Go to, ile be with you anon.
Oni. O her's the page ſignior *Iuniper:*
Iun. What ſayth monſieur *Onion,* boy.
Fin: What ſay you ſir. *Iuni.* Tread out boy.
Fin: Take vp, you meane ſir.
Iun. Tread out I ſay, ſo, I thanke you, is this the boy.
Pac. Aue mounſieur.
Iuni. Who gaue you that name?
Pac. Giue me de name, vat name:
Oni. He thought your name had been, we yong gentlemen, you muſt do more then his legges can do for him, beare with him ſir.
Iuni. Sirrah giue me inſtance of your carriage? youle ſerue my turne, will you?
Pac. What? turne vpon the toe.
Fin. O ſignior no.
Iuni. Page will you follow me, ile giue you good exhibition.

54 will] will I *W, G* 58 God,] *om. G* 60 'slid *G*

Pac. By gar, ſhal not alone follow you, but ſhal leade you to.

Oni. Plaguie boy, he ſooths his humour? theſe french villaines ha pockie wits.

Iuni. Here? diſarme me? take my ſemitary.

Valen. O rare, this would be a rare man, and he had a little trauell, *Balthaſar, Martino,* put off your ſhooes, and bid him coble them.

Iuni. Freinds, friends, but pardon me for fellows, no more in occupation, no more in corporation, tis ſo pardon me, the caſe is alterd, this is law, but ile ſtand to nothing.

Pac. Fat ſo me tinke.

Iuni. Well then God ſaue the dukes Maieſty, is this any harme now? ſpeake, is this any harme now.

Oni. No nor good neither, Sbloud?

Iuni. Do you laugh at me? do you laugh at me? do you laugh at me? *Valen.* I ſir, we do.

Iunip. You do indeed? *Valen.* I indeed ſir.

Iuni. Tis ſufficient, Page carry my purſe, dog me? *Exit.*

Oni. Gentlemen leaue him not, you ſee in what caſe he is, he is not in aduerſity, his purſe is full of money, leaue him not? *Exeunt*

[Scæne 4.]

Enter Angelo with Rachel.

Ang. Nay gentle *Rachel?*

Rach. Away? forbeare? vngentle *Angelo,*
Touch not my body, with thoſe impious hands,
That like hot Irons feare my trembling heart,
And make it hiſſe, at your diſloyalty.

Scæne . . . *Rachel.*] Scene III. *The open Country. Enter,* etc. *G* 5 *Enter* Paulo Ferneze *and* Chamont *at a diſtance. G*

Enter Chamount Paulo Ferneze.

Was this your drift? to vſe F*ernezes* name?
Was he your fitteſt ſtale, ô wild diſhonor! P*au.* Stay noble ſir.

A*nge.* Sbloud how like a puppet do you talke now?
Diſhonor? what diſhonor? come, come, foole,
Nay then I ſee y'are peeuiſh. S'heart diſhonor?
To haue you a to prieſt and marry you,
And put you in an honorable ſtate.

R*ach.* To marry me? ô heauen, can it be?
That men ſhould liue with ſuch vnfeeling ſoules,
Without or touch or conſcience of religion,
Or that their warping appetites ſhould ſpoile
Thoſe honor'd formes, that the true ſeale of friendſhip
Had ſet vpon their faces.

A*nge.* Do you heare? what needs all this? ſay, will you haue me, or no?

R*ach.* Il'e haue you gone, and leaue me, if you would.

A*nge.* Leaue you? I was accurſt to bring you hither,
And make ſo faire an offer to a foole.
A pox vpon you, why ſhould you be coy,
What good thing haue you in you to be proud of?
Are y'any other then a beggars daughter?
Becauſe you haue beauty. O Gods light a blaſt.

Pau. I A*ngelo.*

A*nge.* You ſcornefull baggage, I lou'd thee not ſo much, but now I hate thee.

R*ach.* Vpon my knees, you heauenly powers, I thanke you,
That thus haue tam'd his wild affections.

A*nge.* This will not do, I muſt to her againe,
R*achel,* ô that thou ſawſt my heart, or didſt behold,

7 wild] vile *G* 8 [*Holding back* Chamont. *G* 12 to a *W, G* 18 ſcale *W* 34 [*Aside. G*

The place from whence that ſcalding ſigh euented.
R*achel,* by Ieſu I loue thee as my ſoule, R*achel,* ſweet R*achel.*
R*ach.* What againe returnd vnto this violent paſſion.
A*nge.* Do but heare me, by heauen I loue you R*achel.*
R*ach.* Pray forbeare, ô that my Lord *Ferneze* were but here:
A*nge.* Sbloud and he were, what would he do.
P*au.* This would he do baſe villaine: R*ach.* My deere Lord,
P*au.* Thou monſter, euen the ſoule of trechery!
O what diſhonord title of reproch,
May my tongue ſpit in thy deſerued face?
Me thinkes my very preſence ſhould inuert,
The ſteeled organs of those traytrous eyes,
To take into thy heart, and pierce it through:
Turn'ſt thou them on the ground? wretch, dig a graue,
With their ſharp points, to hide th' abhorred head;
Sweet loue, thy wrongs haue beene too violent
Since my departure from thee, I perceiue:
But now true comfort ſhall againe appeare,
And like an armed angell guard thee ſafe
From all th' aſſaults of couered villany.
Come Mounſieur, let's go, & leaue this wretch to his deſpaire.
A*nge.* My noble *Ferneze.*
Pau. What canſt thou ſpeake to me, and not thy tongue,
Forc't with the torment of thy guilty ſoule
Breake that infected circle of thy mouth,
Like the rude clapper of a crazed bell.
I, that in thy boſome lodg'd my ſoule,

45 *Pau.* [*Rushes forward.*] *G* 45 villaine: [*Flings him off. G*
45 Lord, [*Runs into his arms. G* 53 th'] thy *W, G*
61 [lord!] Ferneze! *G* 66 I, [I] *G*

With all her traine of ſecrets, thinking them
To be as ſafe, and richly entertained,
As in a Princes court, or tower of ſtrength,
And thou to proue a traitor to my truſt,
And baſely to expoſe it, ô this world!
Ange. My honorable Lord.
Pau. The very owle, whō other birds do ſtare & wonder at,
Shall hoot at thee, and ſnakes in euery buſh
Shall deafe thine eares with their—
Cha. Nay good my Lord, giue end vnto your paſſions.
Ange. You ſhall ſee, I will redeeme your loſt opinion.
Rach. My Lord beleeue him.
Cha. Come, be ſatisfied, ſweet Lord you know our haſte,
Let vs to horſe, the time for my engaged returne is paſt;
Be friends againe, take him along with you.
Pau. Come ſignior *Angelo,* hereafter proue more true. *Exeunt.*

[Scæne 5.]

Enter Count Ferneze, Maximillian, Franceſco.

Count. Tut *Maximillian,* for your honor'd ſelfe,
I am perſwaded, but no words ſhall turne
The edge of purpoſd vengeance on that wretch,
Come, bring him forth to execution.
Enter Camillo bound, with ſeruants
Ile hang him for my ſonne, he ſhall not ſcape,
Had he an hundred liues: Tell me vile ſlaue,
Thinkeſt thou I loue my ſonne? is he my fleſh?

86 ſignior] *om. G* Scæne . . . *Franceſco.*] Scene IV. *A Room in* count Ferneze's *Houſe. Enter,* etc. *G*

Is he my bloud, my life? and ſhall all theſe be torturd
for thy ſake, and not reueng'd? truſſe vp the
villaine.

Max. My Lord, there is no law to confirme this
action.
Tis diſhonorable. *Count.* Diſhonorable? *Maximillian?*
It is diſhonorable in *Chamount*, the day of his prefixt
returne is paſt, and he ſhall pay fort.

Cam. My Lord, my Lord,
Vſe your extreameſt vengeance, ile be glad
To ſuffer ten time more, for ſuch a friend.

Count. O reſolute and peremptory wretch!

Fran. My honored Lord, let vs intreat a word.

Count. Ile heare no more, I ſay he ſhall not liue,
My ſelfe will do it. Stay, what forme is this
Stands betwixt him and me, and holds my hand.
What miracle is this? tis my owne fancy,
Carues this impreſſion in me, my ſoft nature,
That euer hath retaind ſuch fooliſh pitty,
Of the moſt abiect creatures miſery,
That it abhorres it, what a child am I
To haue a child? Ay me, my ſon, my ſon.

Enter Chriſtophero.

Chriſ. O my deere loue, what is become of thee?
What vniuſt abſence layeſt thou on my breſt,
Like waights of lead, when ſwords are at my backe,
That run me through with thy vnkind flight,
My gentle diſpoſition waxeth wild,
I ſhall run frantike, ô my loue, my loue. *Enter Iaques.*

Iaq. My gold, my gold, my life, my ſoule, my
heauen,
What is become of thee? ſee, ile impart
My miſerable loſſe to my good Lord,
Let me haue ſearch my Lord, my gold is gone.

29 Ay] ah *W, G* 29 [*Weeps and walks aside. G*

Count. My ſonne, *Chriſtophero,* thinkſt it poſſible,
I euer ſhall behold his face againe.
Chriſ. O father wher's my loue, were you ſo careleſſe
To let an vnthrift ſteale away your child.
Iaq. I know your Lordſhip may find out my gold,
For Gods ſake pitty me, iuſtice, ſweet Lord.
Count Now they haue yong *Chamount? Chriſtophero?*
Surely they neuer will reſtore my ſonne.
Chriſ. Who would haue thought you could haue beene ſo careleſſe to looſe your onely daughter.
Iaq. Who would thinke,
That looking to my gold with ſuch hares eyes,
That euer open, I euen when thy ſleepe,
I thus ſhould looſe my gold, my noble Lord, what ſaies your Lordſhip? *Count.* O my ſonne, my ſonne.
Chriſ. My deereſt *Rachel?* *Iaq.* My moſt hony gold.
Count. Heare me *Chriſtophero.*
Chriſ. Nay heare me *Iaques.*
Iaq. Heare me moſt honor'd Lord.
Max. What rule is here?
Count. O God that we ſhould let *Chamount* eſcape.
Enter Aurelia, Phœnixella.
Chriſ. I and that *Rachel,* ſuch a vertuous mayd, ſhould be thus ſtolne away.
Iaq. And that my gold, being ſo hid in earth, ſhould bee found out.
Max. O confuſion of languages, & yet no tower of *Babel!*
Fran. Ladies, beſhrew me, if you come not fit to make a iangling conſort, will you laugh to ſee three conſtant paſſions.

40 think'st thou *W, G* 52 thy] I *W* they *G* 64 *Enter* Aurelia *and* Phœnixella. *G*

Max. Stand by, I will vrge them, ſweet *Count,* will you be comforted.

Count. It cannot be but he is handled the moſt cruelly,
That euer any noble priſoner was.

Max. Steward, go cheere my Lord:

Chriſ. Well, if *Rachel* tooke her flight willingly?

Max. Sirrah, ſpeake you touching your daughters flight?

Iaq. O that I could ſo ſoone forget to know the thiefe againe, that had my gold, my gold. *Max.* Is not this pure?

Count. O thou baſe wretch, ile drag thee through the ſtreets,

Enter Balthaſar, and whiſpers with him.

And as a monſter, make thee wondred at, how now.

Phœn. Sweet Gentleman? how too vnworthily
Art thou thus tortured, braue *Maximillian,*
Pitty the poore youth and appeaſe my father,

Count. How, my ſonne returnd? O *Maximillian,* *Franciſco,* daughters? bid him enter here.

Enter Chamount, Ferneze, Rachel, Angelo.

Doſt thou not mocke me? O my deere *Paulo* welcome.

Max. My Lord *Chamount?* *Cha.* My *Gaſper.*

Chriſ. *Rachel.* *Iaq.* My gold *Rachel?* my gold?

Count Some body bid the begger ceaſe his noiſe.

Chriſ. O ſignior *Angelo,* would you deceiue
Your honeſt friend, that ſimply truſted you?
Well *Rachel:* I am glad tho' art here againe.

Ang. I faith ſhe is not for you ſteward.

Iaq. I beſeech you maddam vrge your father.

Phœ. I will anon? good *Iaques* be content.

Aur. Now God a mercy fortune, and ſweet *Venus,*
Let *Cupid* do his part, and all is well.

Phœ. Me thinks my heart's in heauen with this comfort.

Cha. Is this the true *Italian* courteſie.
Ferneze were you torturd thus in France? by my ſoules ſafety.

Count. My moſt noble Lord? I do beſeech your Lordſhip.

Cha. Honored *Count,* wrong not your age with flexure of a knee,
I do impute it to thoſe cares and griefes,
That did torment you in your abſent ſonne.

Count O worthy gentlemen, I am aſhamd
That my extreame affection to my ſonne,
Should giue my honour ſo vncur'd a maine,
But my firſt ſonne, being in *Vicenza* loſt.

Cha. How in *Vicenza?* loſt you a ſonne there?
About what time my Lord?

Count. O the ſame night, wherein your noble father tooke the towne.

Cha. How long's that ſince my Lord? can you remember.

Count. Tis now well nie vpon the twentith yeare.

Cha. And how old was he then?

Count. I cannot tel, betweene the yeares of three and foure, I take it.

Cha. Had he no ſpeciall note in his attire,
Or otherwiſe, that you can call to mind.

Count I cannot well remember his attire,
But I haue often heard his mother ſay:
He had about his necke a tablet,
Giuen to him by the Emperour *Sigiſmund.*
His Godfather, with this inſcription,
Vnder the figure of a ſiluer Globe: *En minimo, mundus.*

Cha. How did you call your ſonne my Lord?

103 Lord? [*Kneels. G*
105 *Count,* [*Raiſes him. G*
111 maine,] maim; *W, G*
129 *En*] *In W, G*

Count Camillo Lord *Chamount.*

Cha. Then no more my *Gaſper?* but *Camillo,*
Take notice of your father, gentlemen:
Stand not amazd? here is a tablet,
With that inſcription? found about his necke
That night, and in *Vicenza* by my father,
(Who being ignorant, what name he had)
Chriſtned him *Gaſper,* nor did I reueale,
This ſecret till this hower to any man.

Count. O happy reuelation? ô bleſt hower? ô my *Camillo.*

Phœ. O ſtrange my brother.

Fran. Maximilion? behold how the aboundance of his ioy
Drownds him in teares of gladneſſe.

Count. O my boy? forgiue thy fathers late auſterity:

Max. My Lord? I deliuered as much before, but your honour would not be perſwaded, I will hereafter giue more obſeruance to my viſions? I drempt of this.

Iaq. I can be ſtill no longer, my good Lord,
Do a poore man ſome grace mongſt all your ioyes.

Count. Why whats the matter *Iaques.*

Iaq. I am robd, I am vndone my Lord, robd and vndone:
A heape of thirty thouſand golden crownes,
Stolne from me in one minute, and I feare:
By her confedracy, that cals me father,
But ſhe's none of mine, therefore ſweet Lord:
Let her be tortured to confeſſe the truth.

Max. More wonders yet.

Count. How *Iaques* is not *Rachel* then thy daughter.

Iaq. No, I diſclaime in her, I ſpit at her,
She is a harlot, and her cuſtomers,
Your ſonne this gallant, and your ſteward here,
Haue all been partners with her in my ſpoile? no leſſe then thirty thouſand.

Count. *Iaques, Iaques,* this is impoſſiole, how ſhouldſt thou come? to the poſſeſſion of ſo huge a heape:
Being alwaies a knowen begger.

Iaq. Out alas, I haue betraid my ſelfe with my owne tongue,
The caſe is alterd. *Count.* One ſtay him there.

Max. What meanes he to depart, *Count Ferneze,* vpon my ſoule this begger, this begger is a counterfait: vrge him? didſt thou looſe gold? *Iaq.* O no I loſt no gold.

Max. Said I not true.

Count. How? didſt thou firſt looſe thirty thouſand crowns,
And now no gold? was *Rachel* firſt thy child:
And is ſhee now no daughter, ſirra *Iaques,*
You know how farre onr *Millaine* lawes extend, for puniſhment of liars,

Iaq: I my Lord? what ſhall I doe? I haue no ſtarting hols?
Mounſieur *Chamount* ſtand you my honored Lord.

Cha. For what old man?

Iaq. Ill gotten goods neuer thriue,
I plaid the thiefe, and now am robd my ſelfe:
I am not as I ſeeme, *Iaques de prie,*
Nor was I borne a begger as I am:
But ſometime ſteward to your noble father.

Cha. What *Melun* that robd my fathers treaſure, ſtole my ſiſter?

Iaq. I, I, that treaſure is loſt, but *Iſabell* your beautious ſiſter here ſeruiues in *Rachel:* and therefore on my knes?

Max Stay *Iaques* ſtay? the caſe ſtill alters?

174 alterd. [*Going. G* 174 Some one *W, G* 174 there.] here. *W, G* 176 (*firſt*) this begger,] *om. G* 184 puniſhing *W* 186 [*Aside. G* 190 as] what *W, G*

Count. Faire *Rachel* ſiſter to the Lord *Chamount.*

Ang. Steward your cake is dow, as well as mine.

Pau. I ſee that honours flames cannot be hid,
No more then lightening in the blackeſt cloud.

Max. Then ſirra tis true? you haue loſt this gold,

Iaq. I worthy ſignior, thirty thouſand crownes.

Count. Maſſe who was it told me, that a couple of my men, were become gallants of late.

Fran. Marry twas I my Lord? my man told me?

Enter Onion and Iuniper.

Max. How now what pagent is this,

Iuni. Come ſignior *Onion,* lets not be aſhamd to appeare,
Keepe ſtate? looke not ambiguous now?

Oni. Not I while I am in this ſute.

Iuni. Lordings, equiualence to you all.

Oni. We thought good, to be ſo good, as ſee you gentlemen

Max. What? mounſieur *Onion?*

Oni. How doſt thou good captaine.

Count. What are my hinds turnd gentlemen.

Oni. Hinds ſir? Sbloud and that word will beare action, it ſhall coſt vs a thouſand pound a peece, but weele be reuenged.

Iuni. Wilt thou ſell thy Lordſhip *Count?*

Count. What? peaſants purchaſe Lordſhips?

Iuni. Is that any Nouels ſir.

Max. O tranſmutation of elements, it is certified you had pages:

Iuni. I ſir, but it is knowen they proued ridiculus, they did pilfer, they did purloine, they did procraſtinate our purſes, for the which waſting of our ſtocke, we haue put thē to the ſtocks.

207 *Enter* Onion *and* Juniper *dressed as before. G* 220 an action *W, G*

Count. And thither ſhall you two preſently,
Theſe be the villaines, that ſtole *Iaques* gold,
Away with them, and ſet them with their men.
Max. *Onion* you will now bee peeld.
Fran: The caſe is alterd now
Oni. Good my Lord, good my Lord:
Iuni. Away ſcoundrell? doſt thou feare a little elocution?
Shall we be confiſcate now? ſhal we droope now?
Shall we be now in helogabolus:
Oni. Peace, peace, leaue thy gabling?
Count. Away, away with them; whats this they prate, *Exeunt with Iuniper and Onion.*
Keepe the knaues ſure, ſtrickt inquiſition
Shall preſently be made for *Iaques* gold,
To be diſpoſd at pleaſure of *Chamount.*
Cha. She is your owne Lord *Paulo,* if your father Giue his conſent.
Ang. How now *Chriſtofero?* The caſe is alterd.
Chriſ. With you, as well as me, I am content ſir.
Count. With all my heart? and in exchange of her,
(If with your faire acceptance it may ſtand)
I tender my *Aurelia* to your loue.
Cha. I take her from your Lordſhip, with all thanks,
And bleſſe the hower wherein I was made priſoner:
For the fruition of this preſent fortune,
So full of happy and vnlookt for ioyes.
Melun, I pardon thee, and for the treaſure,
Recouer it, and hold it as thine owne:
It is enough for me to ſee my ſiſter:
Liue in the circle of *Fernezes* armes,
My friend, the ſonne of ſuch a noble father,
And my vnworthy ſelfe rapt aboue all,
By being the Lord to ſo diuine a dame.

242 [*Exeunt* Servants *with* Jun. *and* Onion. *G* 251 your] you *W* 262 wrapt *W* 263 to] of *W*

Max. Well, I will now ſweare the caſe is alterd. Lady fare you well, I will ſubdue my affections, Maddam (as for you) you are a profeſt virgin, and I will be ſilent, my honorable Lord *Ferneze,* it ſhall become you at this time not be frugall, but bounteous, and open handed, your fortune hath been ſo to you Lord *Chamount.*

You are now no ſtranger, you muſt be welcome, you haue a faire amiable and ſplendius Lady: but ſignior *Paulo,* ſignior *Camillo,* I know you valiant? be louing: Lady I muſt be better knowne to you, ſigniors for you, I paſſe you not: though I let you paſſe; for in truth I paſſe not of you, louers to your nuptials, Lordings to your dances, March faire al, for a faire March, is worth a kings ranſome.————*Exeunt*

The end.

272 splendid *W, G*

NOTES.

These notes include whatever has been thought valuable in previous editions. Notes signed W are from Whalley, G from Gifford, C from Cunningham. The Bibliography should be consulted for other abbreviated references and editions of works cited. References to the text of *The Case is Altered* are to act, scene, and line of this edition; other references to Jonson are to volume and page of the Cunningham-Gifford edition of 1875.

TITLE-PAGE

The Case is Alterd. A proverbial expression, said to have been originated by Edmund Plowden (1518-1585), a celebrated lawyer. 'His name was embodied in the proverb, "The Case is Altered, quoth Plowden," which has occasioned some speculation as to its origin. The most probable explanation is that Plowden was engaged in defending a gentleman who was prosecuted for hearing mass, and elicited the fact that the service had been performed by a layman, who had merely assumed the sacerdotal character and vestments for the purpose of informing against those who were present. Thereupon the acute lawyer remarked, "The case is altered: no priest, no mass," and succeeded in obtaining the acquittal of his client.'—*D.N.B.* Other explanations are given by Ray (p. 119); Grose (p. 219); Hazlitt (1907, p. 411).

The following are some of the places where the expression is quoted: *Every Man In* 1.139; *Return from Parnassus* (p. 64); *3 Hen. VI* 4.3.31; Kyd, *Solyman and Perseda* (p. 192); Lyly, *Mother Bombie* (*Wks.* 3.218); Chapman, *May Day* (*Wks.* 2.341); Greene, *James IV* (*Wks.* 13.315), *George a Greene* (*Wks.* 14.156), *Looking Glass for London* (*Wks.* 14.38); Harvey, *Foure Letters* (*Wks.* 1.185); Heywood, *If You Know Not Me* (*Wks.* 1.332); Nashe, *Saffron-Walden* (*Wks.* 3.101).

Chappell says there was a tune called 'The case is altered,' to which many ballads were sung (1.279).

children of the Black-friers. One of the companies of players selected from the choirs of the Chapel Royal, and from the cathedral and collegiate churches in and near London. Under the management of Nathaniel Gyles, it performed at the Blackfriars from 1597 to 1603. The same company performed *Cynthia's Revels*

(1600), *Poetaster* (1601), and, as the Children of her Majesty's Revels, *Epicœne* (1609); cf. Fleay, *Stage* (p. 127), *Drama* (1. 348-9, 362, 365); Brooke (p. 380); Baker (pp. 12, 13); Schelling (1. 111 ff., 472-3); Ward (2. 354, 356, 364); Wallace, *The Children . . . at Blackfriars.*

'The freehold of the house which was transformed into this theatre was purchased by James Burbadge of Sir W. More 4th May 1596. It was near Ludgate in London, so that both the private houses were within the walls. It consisted of seven large rooms, middle stories, and upper rooms. The purchase money was £600. . . . There is no trace of any performance there until November 1598, when The Case is altered, by Jonson, (his earliest extant play) was acted by "the children of the Blackfriars." . . . In 1642 this theatre was finally closed' (Fleay, *Stage,* pp. 152-3). See also Baker (pp. 11-3); Lawrence (*s. v.* Blackfriars); Schelling (1. 154, 160); Wallace, *The Children . . . at Blackfriars.*

Written by Ben Ionson. His name is omitted from some copies of the quarto. A discussion of this will be found in the Introduction, pp. xi ff.

In Domino confido. See Ps. 11. 1. The use by printers and publishers of special ornaments or designs in order to distinguish their work from that of others came from the Continent, where devices had been used by printers since 1462. The earliest device used in England was that of the St. Albans Press, which dates from about 1485. Caxton's was the next, and was used about 1487 or 1488. Up to the end of the fifteenth century, only eleven separate devices were in use.

The device of the fleur-de-lis, which appears on the title-page of our play, was used by several printers. It seems first to have been used by John Wolfe, who was printer to the City of London from 1593 to 1601. At his death in 1601, his business and stock were transferred to Adam Islip, but his devices seem to have been dispersed. Regarding Wolfe's adoption of the fleur-de-lis, McKerrow says (*Devices,* p. xxix): 'Wolfe had, as is well known, a connection with Italy, and is supposed to have passed some time at Florence about 1576. It is perhaps for this reason that as his regular device he used the fleur-de-lis of the Junta family. Most if not all of his numerous fleur-de-lis devices are more or less closely copied from those of one or other branch of this family, who had printing establishments at Florence, Venice, and Lyons.'

There is no record of how the device came to be used by Barrenger and Sutton. The probability is that it was selected merely as an ornament. More details of the history and use of the fleur-de-

lis by printers will be found in McKerrow (*Devices,* pp. xi, xxix, 5, 185, 186, 264-72, 298).

Bartholomew Sutton and William Barrenger. Bartholomew Sutton was a bookseller in London, 1609, at St. Paul's churchyard. He was the son of Bartholomew Sutton, citizen and draper of London. Apprenticed for eight years to Edward Whyte, stationer of London, from December 25, 1601, he took up his freedom on January 18, 1608/9 (Arber 2.255; 3.683). He made his first book-entry in partnership with William Barrenger on March 3, 1608/9 (Arber 3.403; McKerrow, *Dict. of Printers,* p. 259).

William Barrenger (or Barringer) was a bookseller in London, 1600-1622, near the great north door of St. Paul's. He was the son of Thomas Barrenger of Steventon, Co. Bedford, yeoman. Apprenticed to Clement Knight, stationer of London, for eight years, from midsummer, 1600 (Arber 2.245), he took up his freedom January 8, 1607/8 (Arber 3.683; McKerrow, *Dict.,* p. 24).

great North-doore of Saint Paules Church. St. Paul's churchyard, chiefly occupied by printers and booksellers, was an irregular area, lined with houses and booths, encircling St. Paul's Cathedral. At an early date, the printers abandoned the churchyard to the booksellers, probably because they needed more room for their printing. After the fire which destroyed the old Cathedral, the majority of the stationers removed to Little Britain and Paternoster Row. Cf. Wheatley-Cunningham, *London Past and Present* (3.53-4); *Stationers' Register* (Vol. 5); McKerrow, *Devices.*

ACT I

1.1.1. Yov wofull wights, etc. Probably a parody on the manner in which the ballads of the day usually began. Jonson evidently did not favor this kind of literature. Cf. *Conversations* 9.404: 'A poet should detest a Ballet maker.' We gain the same impression from his disparaging references to ballads, in his works: *Every Man In* 1.204 (cf. pp. 21-2, 97, 102): 'And they must come here to read ballads, and roguery, and trash.' Nightingale, the ballad-singer in *Bartholomew Fair,* will be remembered (4. 385, 393-4, 425-30). See also *Pleasure Reconciled* 7.300; *Neptune's Triumph* 8.28; *Fortunate Isles* 8.71; *Underwoods* 8.369.

Regarding the popularity of ballads, Chappell writes (pp. 105-6): 'Some idea of the number of ballads that were printed in the early part of the reign of Elizabeth may be formed from the fact that seven hundred and ninety-six ballads, left for entry at Stationers' Hall, remained in the cupboard of the council chambers

of the company at the end of the year 1560, to be transferred to the new Wardens, and only forty-four books.'

The best collection of ballads is, of course, Child's *English and Scottish Popular Ballads.* For the Cambridge edition of this work, Professor Kittredge has written a valuable introduction. A discussion of the literary character of the ballad will be found in Gummere, *The Popular Ballad* (Boston and New York, 1907). A bibliography of ballads will be found in *The Cambridge Hist. of Eng. Lit.* (2. 553-6).

1. 1. 14. *Ha* resembles our *eh.* Franz (249-55) has a comprehensive list of interjections.

1. 1. 18-9. **now must I of a merry Cobler become mourning creature.** Cf. *Every Man In* 1. 49: 'I cannot choose but laugh to see myself translated thus, from a poor creature to a creator.'

Of sometimes meant *instead of,* when used with *become* (Mätzner 2. 240; Abbott 171). According to Professor Cook, this usage is to be found in 'classical' English writers, since it comes from Greek and Latin. Judson (*Yale Studies* 45. 231) has a valuable note on the subject, furnishing numerous references from Greek and Latin writers. See *Cynthia's Revels* 2. 355: 'And of a stone, be called a Weeping-cross'; *Volpone* 3. 192: 'Of a whore, she became a philosopher'; *Staple of News* 5. 249: 'Of an advocate, he grew the client'; Nabbes, *Microcosmos* (9. 133, Dodsley, 1825): 'Of her gentleman-usher, I became her apple-squire.'

a merry Cobler. Cobblers were proverbially merry. In *Locrine* (2. 2) they enter and sing, 'We coblers lead a merie life.' Thomas Deloney, in *The Gentle Craft,* has six short stories dealing with men of this trade. In one of them (p. 61), a man masquerading as a cobbler is found to be an imposter, because he could neither sing, sound the trumpet, play the flute, nor 'recon up his tooles in rime.' See also Dekker, *Shoemaker's Holiday* (*Wks.* 1. 277); Wilson, *Cobbler's Prophecy.*

mourning creature. By putting on a black coat. The family were in mourning for the death of Lady Ferneze.

1. 1. 21. **a word to the wise.** See Plautus, *Persa* 4. 7. 19: 'Dictum sapienti sat est.' The same expression is found in Terence, *Phormio* 3. 3. 8. Cf. Rabelais, *Pantagruel* 5. 7: 'A bon entendeur ne fault qu'une parole.' A part of the Portuguese version of the proverb is quoted in the *Masque of Augurs* 7. 420. See also *Miscellaneous Pieces* 9. 328; Brome, *City Wit* (*Wks.* 1. 356). Other examples may be found in Ray (p. 117) and Hazlitt (1907, pp. 31, 45).

1. 1. 22-3. **Lye there the weedes that I disdaine to weare.** Cf. Marlowe, *1 Tamburlaine* (*Wks.* 1. 18): 'Lie here ye weeds that

I disdain to wear.' The expression was used to serve various purposes. Referring to one that had been killed: Marlowe, *Massacre at Paris* (*Wks.* 2.279): 'Lie there, the King's delight, and Guise's scorn'; *Rom. and Jul.* 5.3.87; *K. John* 3.2.3; *2 Hen. VI* 5.2.66; *T. Andron.* 1.1.387; laying down apparel: *Tempest* 1.2.25: 'Lie there my art'; *Staple of News* 5.162; Marston, *Eastward Hoe* (*Wks.* 3.32); Ford, *Lover's Melancholy* (*Wks.* 1.22); referring to a sword: *2 Hen. IV* 2.4.197: 'Sweetheart, lie thou there'; *Rom and Jul.* 4.3.23; speaking of a letter: *T. Night* 2.5.24. In this connection, Dyce has collected several references relating to apparel (*Shak. Gloss.*, p. 244).

1.1.26. **Ingle.** Originally a boy favorite. Later 'it came to be used for a mere intimate. . . . The boys of the theatre were frequently called *Engle,* which is more likely than anything else to have brought the word into common use, and to have abolished the first meaning.'—Nares. Cf. Nashe, *Foure Letters* (*Wks.* 1.326): 'I am afraide thou wilt make mee thy Ingle.' In *Histrio-Mastix* (Simpson, *Sch. of Shak.* 2.33), the editor defines *ingles* as: 'Players, claque men, or applauders.' The definition refers to the following passage in that play (the characters are speculating on the reception of a sub-play called *The Prodigall Childe*):

'*Gulsh.* I, but how if they do not clap their hands?

Post. No matter so they thump us not.

Come, come, we poets have the kindest wretches to our Ingles.

Belch. Why, whats an Ingle, man?

Post. One whose hands are hard as battle doors with clapping at baldness.

Clorot. Then we shall have rare ingling at the prodigall child.'

See *Poetaster* 2.378 (and cf. 405, 434): 'What! shall I have my son a stager now? an enghle for players? a gull, a rook, a shotclog, to make suppers, and be laughed at'; *Cynthia's Revels* 2.211.

In our play, the word is used only by Juniper, and each time to an intimate. For the term used in this sense, see Massinger, *City-Madam* (*Wks.* 4.70): 'Coming, as we do, From his quondam patrons, his dear ingles now'; Peele, *Jests* (*Wks.* 2.394): 'He was in a manner an ingle to George, one that took great delight to have the first hearing of any work that George had done'; Scott, *Kenilworth* (Chap. 3): 'Ha! my dear friend and ingle, Tony Foster.' See also *Epicœne* 3.344; Dekker, *Wonderfull Yeare* (*Pr. Wks.* 1.87); and his *Guls Horne-booke* (*Pr. Wks.* 2.264). The word was not used by Shakespeare.

1.1.28. **put to my shifts.** Forced to adopt some stratagem or trick; to be in a difficulty: *Cynthia's Revels* 2.279: 'As a citizen's

wife, be troubled with a jealous husband, and put to my shifts'; Marlowe, *Jew of Malta* (*Wks.* 2.29):

> And, since you leave me in the ocean thus
> To sink or swim, and put me to my shifts,
> I'll rouse my senses and awake myself.

See also *T. Andron.* 4.2.175; Sheridan, *Rivals* 5.1. Jonson has another example in *Love Restored* 7.201.

1.1.31. *Are come* used for *have come* (Mätzner 2.73; Franz 631; *N. E. D.*, s. v. *be* 14 b, *have* 24).

1.1.34-5. **he is one as right of thy humour as may be.** Cf. *Poetaster* 1.374: 'I am right of mine old master's humour for that.'

1.1.35-6. **he hath bene a notable vilaine in his time.** Cf. *Every Man Out* 2.7, 140: '[Fungoso] One that has revelled in his time'; 'He has done five hundred robberies in his time'; *Poetaster* 2.414: 'I have been a reveller, . . . in my time'; *Epicœne* 3.351, 379: 'I have been a mad wag in my time'; 'He has been a great man at the Bear-garden in his time'; *Barth. Fair* 4.388: 'I have been one of your little disciples, in my days.'

1.1.37. A discussion of the uses of *shall* and *will* and other auxiliaries is found in Franz 608 ff.; Mätzner 2.80, 130; *N. E. D.*

1.1.42-3. **I come with a powder?** Impetuously, with all speed. The *N. E. D.* quotes from George Ruggle, *Club Law*, c. 1600 (3.4.1295, ed. 1907): 'Ile sett you in with a powder (*hee fells him*)'; and *New Sermon of Newest Fashion*, ? 1640 (p. 39, ed. 1877): 'If I might have my will itt should goe downe with a pouder.' See also Marlowe, *Jew of Malta* (*Wks.* 2.69): 'Here's a drench to poison a whole stable of Flanders mares: I'll carry 't to the nuns with a powder'; Fuller, *Pisgah-sight* (5.5, p. 151, London, 1662): 'Jordan . . . comes down with a powder, and at set times overflows all his banks.'

An interrogation-point was often used after an exclamation. Cf. Simpson, *Shakespearian Punctuation*, p. 85, Oxford, 1911.

1.1.43-5. **I must haue you peruse this Gentleman well, and doe him good offices of respect and kindnesse.** Cf. *Every Man Out* 2.63: 'One that I must entreat you to take a very particular knowledge of, and with more than ordinary respect'; *ib.* 2.139: 'Know this gentleman, . . . do him good offices.'

1.1.53. **Pageant Poet.** The following may be mentioned among others as serving in this capacity for the Lord Mayors' pageants: Peele, Munday, Dekker, Middleton, Webster, Jonson, and Thomas Heywood.

The term 'pageant' was originally applied to the movable scaffold on which a play was produced, but later it was used of the play itself. In its widest sense, the word includes the processional pageants or miracle plays of the town guilds; performances in connection with particular festivals, such as Corpus Christi Day, Midsummer Eve, Eves of St. John and of St. Peter, etc.; the play of St. George, which was often accompanied by processional pageantry; representations of Robin Hood during Mayday festivities; and the Hock Tuesday plays at Coventry, a performance of which was witnessed by Queen Elizabeth at Kenilworth in 1575.

In the generally accepted and narrower sense, the term 'pageant' was used for moving shows with very little dialogue or action. Their character was largely allegorical. This class of show was usually performed on some state occasion: the procession of the rulers to Westminster for their coronation; the progress of royalty through various parts of the kingdom; the reception of foreign monarchs; the return of the monarch from abroad; and the Lord Mayor's annual procession to celebrate his entrance into office. Pageants of this character began in England in 1236 under Henry III, and were given at intervals during most of the reigns of the succeeding monarchs, but especially in the reigns of Henry VIII and Queen Elizabeth. In the course of the latter's reign, the most celebrated pageant was that recorded by Laneham as given in 1575, on her visit to Kenilworth.

The material for pageants was usually selected from the Bible, history, mythology, folk-lore, and from events illustrating the glory of the city, organization, or personage in whose honor the performance was given. Strutt (p. xl) remarks that along the line of march were usually to be seen 'castles, palaces, gardens, rocks, or forests,' in which were gathered 'nymphs, fawns, satyrs, gods, goddesses, angels, devils, giants, dragons, saints, knights, dwarfs, buffoons, minstrels, and choristers.'

For a more complete study, the works of the following may be consulted: Nichols; Fairholt, *Lord Mayors' Pageants;* Sharp; Spencer; Chambers (2. 160-76); Strutt; Ward (1. 143-8); Warton (Index, *s. vv.* Feasts and Solemnities, and Spectacula); Greg, *List of Masques.*

1. 1. 60. *Of* sometimes separated an object from the direct action of the verb (Abbott 177; Franz 513).

1. 1. 66. **my minde to me a kingdome is.** From a poem by Dyer (d. 1607). It was included by Byrd in his *Psalmes, Sonets, and Songs of Sadnes* (1588). Among others it appears in Hannah, *Courtly Poets;* Fuller, *Worthies Library* (4. 251, ed. Grosart, 1872);

Percy, *Reliques* (1.234); Arber, *English Garner* (2.78). The version in the *Reliques* has slight differences. Chappell (1.117), in a note, says the poem was sung to the tune of *In Crete*. The poem is supposed to have been suggested by a verse in Seneca, *Thyestes* (2.380): 'Mens regnum bona possidet.' The first stanza (Hannah, p. 149) reads:

> My mind to me a kingdom is,
> Such present joys therein I find,
> That it excels all other bliss
> That earth affords or grows by kind:
> Though much I want which most would have,
> Yet still my mind forbids to crave.

In the following, the first line of the poem is quoted unchanged: *Every Man Out* 2.28; Taylor, *Begger* (p. 96); Breton, *The Courtier and the Country-man* (p. 191).

The following instances may be cited, where the author probably had Dyer's poem in mind: *3 Hen. VI* 3.1.59-60:

> *Sec. Keep.* Ay, but thou talk'st as if thou wert a king.
> *K. Hen.* Why, so I am, in mind; and that's enough.

Beaumont and Fletcher, *Monsieur Thomas* (*Wks.* 7.315):

> I found him at Valentia, poor and needy,
> Only his mind the master of a treasure.

Byrom's poem, *Carless Content* (*Wks. of Eng. Poets* 15.199, ed. Chalmers, London, 1810):

> Dame Nature doubtless has design'd
> A man the monarch of his mind.

Southwell's poem, *Content and Rich* (*Poems,* p. 58, ed. Turnbull, London, 1856):

> My mind to me an empire is,
> While grace affordeth health.

Cowper's poem, *Truth* (ll. 405-6):

> A monarch clothed with majesty and awe,
> His mind his kingdom, and his will his law.

Greene, *Farewell to Follie* (*Wks.* 9.279):

> Sweet are the thoughts that sauour of content,
> The quiet mind is richer then a crowne.

1.1.66. **truly.** This word was omitted by Gifford. That it should be retained is clear from Antonio's reply.

1. 1. 78. *On* was used for *of*, especially before a contracted pronoun (Abbott 182; Franz 500; Mätzner 2. 244).

1. 1. 79. **Mæcen-asses.** Dekker, *Guls Horne-booke* (*Pr. Wks.* 2. 197) has the same pun: 'Whom can I choose (my most worthie *Mecæn-asses*) to be Patrons to this labour of mine fitter then yourselues.' See *Every Man Out* 2. 19: 'Aristarchus, or stark ass'; *Cynthia's Revels* 2. 287: 'Breeches, *quasi* bear-riches'; *L. L. Lost* 5. 2. 631: 'Jud-as'; and the same play, 4. 2. 85: 'Master Parson, quasi pers-on. An if one should be pierced, which is the one'; Davies, *Paper's Complaint* (*Wks.* 2. 78, 1878): '*Macheuill*, that *euill* none can match.'

1. 1. 90. **nothing but humours.** Cf. *Poetaster* 2. 430: 'They say you have nothing but Humours, Revels, and Satires'; *ib.* 2. 448: 'Alas, sir, Horace! he is a mere sponge; nothing but Humours and observation.'

1. 1. 95-6. **the last Tearme.** The last session of the High Court of Justice. The courts were in session four times a year. Halliwell-Phillipps has published a small book (*Regnal Years*, Brighton, 1883), giving the list of Law Terms during the years 1564-1616. From this we see that the *Hilary Term* was usually Jan. 23-Feb. 12; the *Easter Term* varied from Apr. 8-May 4, to May 11-June 6; the *Trinity Term* varied from May 22-June 10, to June 24-July 13; and the *Michaelmas Term* was usually Oct. 9-Nov. 28. Sundays, of course, were excepted. A list of dates are given also by the *C. D.*, and by Harrison (2. 9. 208-12).

Cf. *Meas. for Meas.* 1. 1. 11-4:

> Our city's institutions, and the terms
> For common justice, you're as pregnant in
> As art and practice hath enriched any
> That we remember.

'The *law-terms* were the principal times for business and pleasure. The country gentlemen then flocked to London with their families, to settle their disputes, see plays and puppet shows (motions), and learn the fashions' (Gifford, note, *Every Man Out* 2. 7). Cf. *ib.* ('Character' of Sogliardo): 'He comes up every term to learn to take tobacco, and see new motions'; *Epicœne* 3. 336: 'As if a man should sleep all the term, and think to effect his business the last day.' Nares (*s. v.* term) remarks: 'They were the harvest times of various dealers, particularly booksellers and authors, many of whom made it a rule to have some new work ready for every term.' Cf. Dekker, *Guls Horne-booke* (*Pr. Wks.* 2. 199): 'It is not my

ambition to bee a man in Print, thus euery Tearm'; Nashe, *Lenten Stuffe* (*Wks.* 3. 151): 'There is a booke of the *Red Herring's Taile* printed foure Termes since.'

For other examples, see *Cynthia's Revels* 2. 279; *Alchemist* 4. 20; *Staple of News* 5. 175; *As You Like It* 3. 2. 349; *2 Hen. IV* 5. 1. 90; Dekker, *North-ward Hoe* (*Wks.* 3. 11), *Deuils Answer* (*Pr. Wks.* 2. 144), *Iests* (*Pr. Wks.* 2. 288, 295, 327); Nashe, *Summer's Last Will* (*Wks.* 3. 292), *Anatomie of Absurditie* (*Wks.* 1. 23); Middleton, *Michaelmas Term* (*Wks.* 1. 220); *Seruingmans Comfort* (p. 124).

The word *termer* sometimes occurs: Beaumont and Fletcher, *Wit at Several Weapons* (*Wks.* 4. 6); Middleton, *Michaelmas Term* (*Wks.* 1. 219), *Family of Love* (*Wks.* 3. 7), *Roaring Girl* (*Wks.* 4. 7), *Witch* (*Wks.* 5. 360). In the *Phœnix,* Middleton uses *term-trotter* (*Wks.* 1. 122).

In addition to Middleton's *Michaelmas Term,* the following titles will be recalled: Dekker, *The Dead Tearme or Westminster's Complaint for Long Vacations and Short Tearmes;* Greene, *A Peale of Villanies rung out, being Musicall to all Gentlemen, Lawyers, Farmers, and all sorts of People that come up to the Tearme.*

1. 1. 96. A discussion of *and, an,* used for *if,* is found in Franz 564; cf. *N. E. D.* (*an,* 2; *and,* C).

For the use of *see* for *saw,* cf. Franz 166; Mätzner 2. 67. Another instance of a present tense used for a past is found in 4. 1. 15.

1. 1. 100-1. twenty pound a play. An unheard-of sum before 1612. Of the amount received by an author for a play, Traill (3. 570) says: 'A new play was known to cost £6. 13s. 4d., though a private theatre would be willing to give double that amount.' Thornbury (2. 8) and Malone (*Shak.,* 1821, *Wks.* 3. 161) report the same amount. In *Histrio-Mastix* (Simpson, *Sch. of Shak.* 2. 50), Chrisoganus, who is supposed to represent Jonson, asks £10 for a play. Drummond (*Conversations, Wks.* 9. 407) remarks: 'Of all his [Jonson's] plays he never gained two hundreth pounds.' In Greg's edition of *Henslowe's Diary* (2. 126-7), this matter is treated in some detail in the chapter on *Dramatic Finance.* From this we see that the usual sum about 1600 was £6, though the amount fluctuated between £5 and £10. Cf. Collier (3. 224-32). For the advance in price after 1612, see Greg (*Diary* 2. 141) and Malone (*Shak.* 3. 336).

Pound for *pounds.* Plural nouns denoting measure, value, distance, time, etc., were often used in the singular (Franz 190; Mätzner 1. 240).

1. 1. 104. **giue me the penny.** The price of admission to the pit or gallery of the inferior theatres. At this time the prices to any part of the theatre usually ranged from a penny to a shilling. See Dekker, *Guls Horne-booke* (*Pr. Wks.* 2. 247): 'Your Groundling and gallery-Commoner buyes his sport by the penny'; Nashe, *Martin's Month's Mind* (*Wks.* 1. 179, ed. Grosart, 1883-1884): 'The other, now wearie of our state mirth, that for a penie, may haue farre better oddes at the Theater and Curtaine, and any blind playing house euerie day'; Beaumont and Fletcher, *Wit Without Money* (*Wks.* 4. 176): 'Break in at plays, like 'prentices, For three a groat, and crack nuts with the scholars In penny-rooms again'; Middleton, *Father Hubbard's Tales* (*Wks.* 8. 64): 'A dull audience of stinkards sitting in the penny-galleries of a theatre.'

See Overbury, *Characters* (p. 154): 'If he have but twelve-pence in his purse he will give it for the best room in a play-house'; Marston, *Malcontent* (Ind., *Wks.* 1. 202): 'But I say, any man that hath wit may censure, if he sit in the twelve-penny room.' See also *Hen. VIII* (Prol. ll. 11-4); and Dekker, *Guls Horne-booke* (*Pr. Wks.* 2. 203).

At first performances, and on benefit-nights of the authors, the prices seem to have been doubled. See Symonds (p. 288); Malone (3. 164); Rye (p. 88); and Lawrence (p. 11). The fact that it was a first performance is supposed partly to account for the high prices mentioned in the Induction to *Barth. Fair* 4. 347: 'It shall be lawful for any man to judge his six-pen' worth, his twelve-pen' worth, so to his eighteen-pence, two shillings, half a crown, to the value of his place.' Prices of admission, however, were advancing at this time (1614): Beaumont and Fletcher, *Wit Without Money* (*Wks.* 4. 107): 'Who extoll'd you in the half crown boxes.' See also Habington, *Queen of Arragon* (Prol. 9. 339, Dodsley, 1825); Mayne, *City Match* (Epil. 9. 330, Dodsley, 1825).

A stool on the stage brought six pence, later a shilling: *Cynthia's Revels* 2. 210:

> '*3 Child.* A stool, boy!
> *2 Child.* Ay, sir, if you'll give me sixpence I'll fetch you one.'

See Middleton, *Roaring Girl* (*Wks.* 4. 37): 'The private stage's audience, the twelvepenny-stool gentlemen.' See also Dekker, *Guls Horne-booke* (*Pr. Wks.* 2. 249); and Marston, *Malcontent* (*Wks.* 1. 200).

The following deal with the subject: Traill (5. 69); Ordish, *Theatres* (pp. 66-7); Baker (p. 19); Thornbury (2. 8); Malone (3. 73-8); and Collier (3. 146-57, 342).

1. 1. 104-5. The nominative of a pronoun was often repeated for the sake of emphasis (Franz 298; Mätzner 2. 16).

1. 1. 105-6. **let me haue a good ground.** Referring, of course, to the pit at the theatres. It was somewhat below the level of the stage, and was frequented chiefly by the lower classes, who stood throughout the performance (cf. Nares, and Collier, *Hist. Dram. Poetry* 3. 335). Because of their position, Jonson refers to these as 'The understanding gentlemen o' the ground' (*Barth. Fair* 4. 346), and 'deep-grounded understanding men' (*Underwoods* 8. 336). Later in our play, he speaks of their 'grounded judgments' and 'grounded capacities' (2. 7. 74-6); cf. *Barth. Fair* 4. 346, 347; *Cynthia's Revels* 2. 214. It will be remembered that the frequenters of the pit were known as 'groundlings'; cf. *Hamlet* 3. 2. 12; Dekker, *Guls Horne-booke* (*Pr. Wks.* 2. 247).

1. 1. 109-10. **dumb shew.** The earlier dumb-shows usually gave, without speech, a representation of the events of the following act. As the dramatic value of the dumb-show became better understood, it was accompanied by a 'chorus,' or interpreter, who either commented on the play, or explained portions that had been omitted. Later, members of the dumb-show were assigned spoken parts. The following plays may be cited as examples: *Gorboduc* (1562); Gascoigne, *Jocasta* (1566); Kyd, *Spanish Tragedy* (1586); Hughes, *Misfortunes of Arthur* (1587); Peele, *Battle of Alcazar* (1591); Heywood, *Four Prentices of London* (1594); *Warning for Fair Women* (1598); *Gismond of Salerne* (1568); Marston, *What you Will* (1601); Dekker, *Whore of Babylon* (1604); Beaumont and Fletcher, *Triumph of Love* (1608); and Webster, *Duchess of Malfi* (1617). Cf. Shakespeare's treatment of the dumb-show: *Hamlet* 3. 2. 146 ff.; *Pericles,* Acts 2, 3, 4. 4.

See the following references: Dekker, *Guls Horne-booke* (*Pr. Wks.* 2. 214): 'You haue heard all this while nothing but the *Prologue,* and seene no more but a dumbe shew'; *M. of Venice* 1. 2. 77-9: 'He is a proper man's picture, but, alas, who can converse with a dumb-show'; *Much Ado* 2. 3. 225-6; *T. Andron.* 3. 1. 131-2; *Hamlet* 3. 2. 12-4; Greville, *Sidney* (1652, p. 77): 'Both stood still a while, like a dumb shew in a tragedy'; Taylor, *The Hog hath lost his Pearl* (11. 464, Dodsley, 1875): 'Why, page, I say! 'Sfoot, he is vanished as suddenly as a dumb show.'

For a comprehensive article, see Foster, 'The Dumb Show in Elizabethan Drama before 1620' (*Englische Studien* 44. 8-17). See also Cunliffe, 'Italian Prototypes of the Masque and Dumb Show' (*Pub. Mod. Lang. Association* 22. 140-56).

1. 1. 120. The omission of the subject of *shall* may have been an error. However, the nominative was sometimes omitted where its

identity was clear. See 5. 3. 54: 'Now will gull' (Abbott 400, 402; Franz 306; Mätzner 2. 27-30).

1. 1. 122. **setting vp of a rest.** In primero, the 'rest' was 'the stakes kept in reserve, which were agreed upon at the beginning of the game, and upon the loss of which the game terminated; the venture of such stakes.'—*N. E. D.* The phrase *to set up one's rest* meant to venture one's final stake or reserve: Gascoigne, *Supposes* (*Belles-Lettres,* ed. Cunliffe, p. 50): 'This amorous cause that hangeth in controversie betwene Domine Doctor and me, may be compared to them that play at primero: of whom some one peradventure shal leese a great sum of money before he win one stake, and at last halfe in anger shal set up his rest: and win it.'

Figuratively, the expression had several meanings. One of these was 'to take up one's permanent abode,' with an allusion to 'rest' meaning 'repose.' This is its import in our text. It is used with this sense in *The New Inn* 5. 309: 'We have set our rest up here, sir, in your Heart.' Romeo, about to take the poison in Juliet's tomb, exclaims, 'O, here Will I set up my everlasting rest' (*Rom. and Jul.* 5. 3. 110). See also Lodge, *Rosalynde* (*Wks.* 1. 50): 'Aliena resolued there to set vp her rest, and by the helpe of Coridon swept a bargane with his Landlord, and so became Mistres of the farme & the flocke.' Cf. *Lear* 1. 1. 125; and *Every Man Out* 2. 195.

Another meaning of the phrase was 'to stake or venture one's all upon something': Greene, *Penelope's Web* (*Wks.* 5. 181): 'Least ayming more at ye weale of our countrey then our own liues, we set our rest on the hazard and so desperately throw at all.' Also, 'to be resolved or determined': *M. of Venice* 2. 2. 110: 'I have set up my rest to run away.' See *Com. of Errors* 4. 3. 27; and cf. *Tale of a Tub* 6. 135. In the play just mentioned (p. 159), the expression means also, 'to settle upon' or 'decide for': 'Arrested, As I had set my rest up for a wife.'

For further discussion and additional examples, see Nares, and *Notes and Queries* (10. 6. 509; 7. 53, 54, 175).

1. 1. 124. **Your friend as you may vse him.** Cf. Sir Andrew's challenge to the masquerading Viola in *T. Night* 3. 4. 186-7: 'Thy friend, as thou usest him, and thy sworn enemy.'

1. 1. 126-7. **put off this Lyons hide, your eares haue discouered you.** A reference, of course, to the familiar fable of Æsop. See Greene, *Mamillia* (*Wks.* 2. 156): 'Like Æsops asse they clad themselues in a Lions skinne, yet their eares wil bewray what they be.' Also Chapman, *Bussy D'Ambois* (*Wks.* 2. 19); *K. John* 2. 1. 144.

1. 1. 131. After the recognition, notice the change from *you* to the more friendly and intimate *thou*. See Abbott 231-4; Franz 289-289 h.

1. 1. 131-2. **altred with thy trauell.** Foreign travel was much in vogue. The accounts of navigators and explorers, first published separately, and then collected by Hakluyt in his *Principall Navigations* (1589, 1598-1600), created a great deal of interest in this kind of travel. There were accounts also of land-travel. In 1547 Boorde published the *Fyrste Boke of the Introduction of Knowledge,* describing his journeys on the Continent. Johnson brought out a translation from many sources, the *Travellers Breviat* (1601). Coryat made a walking-tour through France, Italy, and Germany in 1608, which was described in his *Crudities* (1611), and for which Jonson wrote a humorous character-sketch of the author. Sandys, in the *Relation of a Journey* (1615), gave an account of his travels in Turkey, Egypt, the Holy Land, and Italy. Lithgow, a Scotch traveler, claimed he had journeyed 36,000 miles on foot. His travels are described in *Rare Adventures and Paineful Peregrinations* (1632). A work condemning travel was published by Hall: *Quo Vadis? A Just Censure of Travell* (1617). Brome's play, *The Antipodes,* represented the manner in which a young man was cured of a madness brought on by reading too much about travels and voyages.

Another form of travel was for educational purposes. It became quite the fashion for the sons of noblemen to travel on the Continent, generally with a tutor. Of the custom of going to Italy, Ascham says (*Schoolmaster,* p. 71, ed. Arber): 'I take goyng thither, and liuing there, for a yonge ientleman, that doth not goe vnder the keepe and garde of such a man, as both, by wisdome can, and authoritie dare rewle him, to be meruelous dangerous.' Cf. Harrison's remark on the same subject (Furnivall, p. 81): 'One thing onlie I mislike in them [the students], and that is their usuall going into Italie, from whense verie few without speciall grace doo returne good men, whatsoeuer they pretend of conference or practise.'

Of travel, when not abused, Bacon writes (*Essays,* 'Travel'): 'Travel, in the younger sort, is a part of education; in the elder, a part of experience.' And Shakespeare remarks (*T. G. of Verona* 1. 1. 2): 'Home-keeping youth have ever homely wits.'

But the practice was overdone. Cf. Drake (p. 421): 'To such a height had this fashion for travelling attained, that those who were not able to accomplish a distant expedition, crossed to France or to Italy, and gave themselves as many airs on their return, as if they had been to the antipodes'; Gosson (p. 34): 'We haue robbed *Greece* of Gluttonie, *Italy* of wantonnesse, *Spaine* of pride, *Fraunce* of deceite, and *Dutchland* of quaffing.' Bacon's sane remarks on the

subject are worth quoting (*Essays*, 'Travel'): 'When a traveller returneth home, . . . let his travel appear rather in his discourse than in his apparel or gesture; and in his discourse let him be rather advised in his answers, than forward to tell stories; and let it appear that he doth not change his country manners for those of foreign parts; but only prick in some flowers of that he hath learned abroad into the customs of his own country.'

See note to Ellis, *Original Letters* (4. 46, London, 1846): 'In Queen Elizabeth's time, leave to go abroad for the purpose of travelling was difficult to obtain. Lord Burghley, too, when application for such permissions were made, would frequently call the party before him, and examine into what the applicant knew of his own country; and if found deficient in that knowledge would advise him to stay at home for the present.' A copy of 'Queen Elizabeth's Letter of Recall for those who had gone abroad without her leave' accompanies the note.

In our text, Onion calls Valentine a 'lying traueller' (4. 3. 12). See *Tempest* 3. 3. 26: 'Travellers ne'er do lie, Though fools at home condemn 'em'; Dekker, *Seuen Deadly Sinnes* (*Pr. Wks.* 2. 35): 'Thou art no Traueler; the habit of Lying therefore will not become thee, cast it off'; *Old Fortunatus* (*Wks.* 1. 117). Cf. Chapman, *Monsieur D'Olive* (*Wks.* 1. 195); Donne, *Letters* (*Wks.* 6. 318, ed. Alford, London, 1839). Traveling influenced apparel: *Every Man Out* 2. 58:

'Punt. Then he has travelled? . . .

Car. As far as Paris, to fetch over a fashion, and come back again.'

Hen. VIII 1. 3. 31: 'Tall stockings, Short blister'd breeches, and those types of travel'; *As You Like It* 4. 1. 33: 'Farewell, Monsieur Traveller: look you lisp and wear strange suits.' In our text, Juniper remarks: 'A man is nobody, till he has trauelled' (2. 7. 34-5). See Nashe, *Vnfortunate Traveller* (*Wks.* 2. 297): 'Hee is no bodie that hath not traueld'; Beaumont and Fletcher, *Wild Goose Chase* (*Wks.* 8. 121): 'Till we are travell'd, and live abroad, we are coxcombs.' Some travelers assumed a solemn pose: Marston, *Ant. and Mell.*, Pt. 1 (*Wks.* 1. 12, Ind.): 'As solemn as a traveller'; Marston, *Satires* (*Wks.* 3. 274): 'With what a discontented grace Bruto the traveller doth sadly pace'; *As You Like It* 4. 1. 21: 'A Traveller! By my faith you have great reason to be sad: I fear you have sold your own lands to see other men's.' Traveling encouraged deception: Nashe, *Pierce Penilesse* (*Wks.* 1. 220): 'These [evil practices], and a thousand more such sleights, hath hypocrisie learned

by trauailing strange Countries'; cf. Carlo Buffone's advice to Sogliardo (*Every Man Out* 2. 107): 'You must be impudent enough, sit down, and use no respect: when anything's propounded above your capacity, smile at it, make two or three faces, and 't is excellent; they'll think you have travell'd.' See also *Every Man Out* 2. 83, 105; *Cynthia's Revels* 2. 226, 240, 291, 319; *Volpone* 3. 196, 202; *Devil is an Ass* 5. 23; *Masque of Augurs* 7. 413. In Puntarvolo (*Every Man Out*) and Amorphus (*Cynthia's Revels*), Jonson has drawn two characters which typify, in some measure, the abuses of travel.

Beside Hakluyt's work, a compilation of travels was made by Purchas: *Purchas his Pilgrimage* (1613), and *Hakluytus Posthumus* (1625), the latter being a work made from Hakluyt's notes. In our own day, Harrisse (1830-1909) has done the same for voyages (chiefly American) taken during the 15th and 16th centuries. For the 16th and 17th centuries, we have Arber's *English Garner* (London, 1877-1890), a work which Beazley has used as the basis for a new edition under the same title (N. Y., 1903). The *Travels of Sir John Mandeville,* printed in 1499 by Wynkyn de Worde, was popular in Jonson's day. It purports, as every one knows, to be the record of a journey to the far East.

A good bibliography of sea-faring and travel is to be found in the *Cambridge Hist. Eng. Lit.* (4. 518). See also Howard, *English Travellers of the Renaissance* (London, New York, and Toronto, 1914).

1. 1. 144-5. **All creatures here soiorning,** etc. If this is a quotation, its source has remained undiscovered. A possible source may be in Chettle, *Kind-hart's Dreame* (1593, p. 65): 'But indeede there is a time of mirth, and a time of mourning.' Professor Cook suggested Ecclesiastes 3. 1, 4: 'To everything there is a season, and a time to every purpose under the heaven: . . . a time to weep, and a time to laugh; a time to mourn, and a time to dance.'

The same sentiment is expressed by Chapman, *Bussy D'Ambois* (*Wks.* 2. 61); and Beaumont and Fletcher, *Wild Goose Chase* (*Wks.* 8. 144-5).

1. 1. 151-3. **tomorrow shall be three months, she was seene going to heauen they say, about some fiue weekes agone.** Cf. *Every Man In* 1. 64: 'I was thinking of a most honourable piece of service, was performed to-morrow, being St. Mark's day, shall be some ten years, now'; *ib.* 1. 83: 'Here's the remainder of seven pound since yesterday was seven-night'; *Alchemist* 4. 154: 'I heard it too, just this day three weeks, at two o'clock next morning'; *Staple of News* 5. 179: 'His father died on this day seven-night.

. . . At six o' the clock in the morning, just a week Ere he was one and twenty.' Cf. *M. of Venice* 2. 5. 25.

1. 1. 156. **I haue done but the parte of an Onion.** The association of tears with an onion is very old. The Greek word for onion is κρόμμυον, so called, because it caused the eyes to close (κόρας συμμύειν). See Aristophanes, *Frogs* 654: ΑΙ. Τί δῆτα κλαίεις; ΔΙ. Κρομμύων ὀσφραίνομαι. In Diogenes Laertius 1. 83, Bias is requested to visit King Alyattes. His reply is: Αλυάττῃ κελεύω κρόμμυα ἐσθίειν, (ἴσον τῷ κλαίειν).

Columella, *De Cultu Hortorum* 123, speaks of 'lacrymosa cepa.' Lucilius, *Sat. Rel.* L. 5, has: 'Flebile cepe simul lacrimosaeque ordine talae'; and Pliny, *Hist. Nat.* 19. 6: 'Omnibus [cepis] etiam odor lacrymosus.'

Shakespeare has several examples: *All's Well* 5. 3. 321: 'Mine eyes smell onions; I shall weep anon'; *Ant. and Cleo.* 1. 2. 176: 'The tears live in an onion that shall water this sorrow'; cf. *ib.* 4. 2. 35, and *T. of Shrew* 1. 126, Ind. See also Harvey, *New Letter* (*Wks.* 1. 292): 'I pray God, the promised Teares of Repentance, proue not the Teares of the Onion vpon the Theater.' The *N. E. D.* quotes from Farquhar, *Stage Coach* (1. 23), and Johnstone, *Reverie* (1. 243, London, 1763). Another reference was made by Jonson in the *Vision of Delight* 7. 288.

1. 2. 6-7. **I am no changling, I am Iuniper still.** Cf. *Barth. Fair* 4. 374: 'I am resolute Bat, i' faith, still'; *Magnetic Lady* 6. 18: 'Your ladyship is still the lady Loadstone'; *Tale of a Tub* 6. 129: 'I am old Rivet still'; *Masque of Christmas* 7. 259: 'I am old Gregory Christmas still'; *Underwoods* 8. 407: 'He is right Vulcan still.'

1. 2. 7. **I keepe the pristmate [pristinate].** Whalley says this is from Terence. He probably refers to *Andria* 817: 'Pol Crito antiquum obtines'; cf. *Hecyra* 860: 'Morem antiquum atque ingenium obtines.'

you mad Hieroglyphick. See *Poetaster* 2. 486: 'Come, I love bully Horace as well as thou dost, I: 't is an honest hieroglyphic'; *Cynthia's Revels* 2. 233: 'It is a relic I could not so easily have departed with, but as the hieroglyphic of my affection.' Cf. Dekker, *Guls Horne-booke* (Nott, p. 29); and *Old Fortunatus* (*Wks.* 1. 163).

1. 2. 15-6. **Foe humour, a foolish naturall gift we haue in the Æquinoctiall.** Cf. *Every Man In* 1. 78:

'*Cob.* Humour! . . . What is that humour? some rare thing, I warrant.

Cash. Marry I'll tell thee, Cob: it is a gentleman-like monster, bred in the special gallantry of our time, by affectation; and fed by folly.'

1.2.19. **What fortuna de la Guerra.** The Italian and Spanish for 'The fortune of war.' See *L. L. Lost* 5.2.533-4: 'But we will put it, as they say, to fortuna de la guerra.'

The use of this expression by Juniper is probably not with a serious intent. Considering Valentine's recent return, it could be construed to mean something like our 'How is the world using you,' in which case, the comma inserted by Gifford after *What,* would be superfluous. But it is more likely that Juniper is continuing the flow of high-sounding words to which Valentine has already taken exception.

1.2.20-1. **O how pittifully are these words forc't. As though they were pumpt out on's belly.** Cf. *Every Man In* 1.35: 'He has not so much as a good phrase in his belly, but all old iron, and rusty proverbs.' In this connection, one is reminded of the fate of Crispinus (*Poetaster* 2.499-501).

1.2.27-8. **Goodwine sands.** 'Dangerous shoals about 5 miles east of Kent, England, from which they are separated by the Downs.'—*C. D.* 'Goodwin Sands consisted at one time of about 4,000 acres of low land fenced from the sea by a wall, belonging to Earl Goodwin or Godwin. William the Conqueror bestowed them on the abbey of St. Augustine, at Canterbury, and the abbot allowed the sea-wall to fall into a dilapidated state, so that the sea broke through in 1100 and inundated the whole' (Brewer, *Dict.,* p. 355). Regarding this catastrophe, Stow (*Annales,* p. 134) says: 'This yeere (1100) as well in Scotland as in England, on the third day of November, the sea brake in ouer the bankes of the Thames and other Riuers, drowning many Townes, and much people, with innumerable numbers of Oxen and Sheepe: at which time, the Lands in Kent, that sometime belonged to Duke Godwine, Earle of Kent, were couered with sands and drowned, which are to this day called Goodwyne Sands.'

Goodwin Sands is the subject of several proverbs: 'To set up shop on Goodwin Sands' meant to be shipwrecked (Hazlitt, *Prov.,* 1869, p. 430); cf. *Lotteries* of 1567 (*Loseley Manuscripts,* London, 1836, p. 211, ed. Kempe):

> Of many people it hath ben said,
> That Tenterden steeple Sandwich haven hath decayed.

Ray (*Prov.,* 1818, p. 144) has it: 'Tenterden (Tottenden) steeple's the cause of Goodwin Sands.' He adds: 'This proverb is used

when an absurd and ridiculous reason is given of anything in question.'

An interesting explanation of the origin of Goodwin Sands is given in Hazlitt, *Prov.* (1907, p. 503; 1869, p. 438); and in Grose (p. 185). The explanation has two parts. The first is to explain the proverb quoted above from Ray, and is from Latimer, *Select Sermons* (*Library of Old English Prose Writers* 7. 57, ed. Young, Boston, 1832). The second is supplementary, and was made by Fuller, *Worthies* (2. 65, London, 1662). An abbreviated account is to be found in Brewer (p. 882): 'The reason alleged is not obvious; an apparent *non-sequitur*. Mr. More, being sent with a commission into Kent to ascertain the cause of the Goodwin Sands, called together the oldest inhabitants to ask their opinion. A very old man said, "I believe that Tenterden steeple is the cause" [Latimer]. This reason seemed ridiculous enough, but the fact is the bishop of Rochester applied the revenues for keeping clear the Sandwich haven to the building of Tenterden steeple [Fuller]. Another tradition is that a quantity of stones, got together for the purpose of strengthening the sea-wall, were employed in building the church-tower, and when the next storm came, that part of the mainland called Goodwin Sands was submerged.'

This is the place where one of Antonio's ships is reported wrecked (*M. of Venice* 3. 1. 4). See also *K. John* 5. 3. 9-11, and *ib.* 5. 5. 12-3:

> And your supply, which you have wish'd so long,
> Are cast away and sunk on Goodwin Sands.

See *Jack Drum's Entertainment* (Simpson, *Sch. of Shak.* 2. 141): 'He is a Quick-sand; a Goodwin; a Gulfe'; *Appius and Virginia* (4. 129, Dodsley, 1874): 'And sailing by Sandwich he sank for his sin.'

1. 2. 33-4. **a pattent not to be sicke.** At that time, all privileges, rights, or offices were conferred by a document known as a 'patent.' Regarding this practice, Nares says (*s. v.* Patent): 'One of the great oppressions complained of under Elizabeth, James, and Charles I, was the granting of *patents of monopoly*. James, of his own accord, called in and annulled all the numerous patents of this kind, which had been granted by his predecessors; and an act was passed against them in 1624. But they were imprudently revived by Charles in 1631.' See *Every Man Out* 2. 97: 'I can write myself gentleman now; here's my patent, it cost me thirty pound'; *Hen. VIII* 3. 2. 249: 'And, to confirm his goodness, Tied it by letters-

pattents.' For other references, see *Pan's Anniversary* 7.335; *Richard II* 2.1.202; 2.3.130; Ford, *Lover's Melancholy* (*Wks.* 1.19); *Jack Drum's Entertainment* (Simpson, *Sch. of Shak.* 2.151).

1.3.1. Omission of *thou* before *dost* (Franz 306; Mätzner 2.28; Abbott 241).

1.3.6. **Alla Coragio.** Florio has this to say of the use of *alla:* 'Being ioined to any noune it makes the same an aduerbe of quality or similitude.'

1.3.11. **Signior Francesco Colomia's man how doo's your good maister.** Cf. *Every Man In* 1.83 (also 85): 'Master Kitely's man, pray thee vouchsafe us the lighting of this match'; *ib.* 1.109: 'Mr. Knowell's man'; *New Inn* 5.382: 'Countess Pinnacia's man'; *Tale of a Tub* 6.148: 'High constable's hind'; *ib.* 6.172 (cf. 173, 174): 'Turfe's wife, rebuke him not.'

1.3.24. The preposition was sometimes placed at the end of a sentence (Abbott 424).

1.3.25-6. **the French . . . meane to haue a fling at Millaine.** The pretext for the ambitions of France in Italy rested on her claims to Naples and Milan by right of inheritance. In 1264 Naples was given in fief to Charles, Count of Provence and Anjou, by Urban IV, and taken by him in 1266 by force of arms. As to Milan, Valentina Visconti, widow of Louis, Duke of Orleans (brother of Charles VI), had been the last to inherit that duchy. See Guicciardini (1.35, 75; 2.194, 195, 206), and *Cambridge Mod. Hist.* (1.108).

The Sforzas seized Milan in 1450, but in 1500 it was taken from Lodovico by Louis XII. For the next 15 years, France retained Milan, using it as her headquarters in the campaigns against Venice and other states. Later in our play (1.5.181 ff.), an allusion is made to an incident in one of these. Cf. *Encycl. Brit.*, 11th ed. (*s. v.* Milan).

1.3.28. Transposition of verb and subject after an emphatic word (Abbott 425; Franz 682).

1.3.30. **Maximilian of Vicenza.** Maximilian I (1459-1519) figured prominently in Italian affairs, but the Maximilian of the play is not the Emperor.

Vicenza. A town in Italy, the episcopal see of Venetia, and the capital of the province of Vicenza. It is 42 miles west of Venice by rail. For some time during the Middle Ages, Vicenza was an independent republic, but in 1405 it was subdued by the Venetians. Cf. *Encycl. Brit.* (11th ed.).

1.3.32-5. Cf. *Every Man In* 1.83: *'E. Know.* Justice Clement, what's he?

Wel. Why, dost thou not know him? He is a city-magistrate, a justice here, an excellent good lawyer, and a great scholar; but the only mad, merry old fellow in Europe.'

Excellent, an adjective used as an adverb (Mätzner 3.90; Abbott 1; Franz 241).

1.3.43. **mad Capriccio.** In a pamphlet directed against Nashe, Harvey says (*Wks.* 2.109): 'Sir Skelton and Master Scroggin were but Innocents to Signior Capricio, and Monsieur Madness.' Cf. *Poetaster* (2.428) where *Pantalabus* has been substituted for *Caprichio,* the reading of the quarto of 1602.

hold hooke and line. A cant expression which probably had its origin from the sport of fishing. See Chaucer, *Troilus* 5.777: 'To fisshen her, he leyde out hook and line'; Mascall, *A booke of Fishing with Hooke & Line* (1590). Figuratively, the expression meant, 'That by which any one is attracted or ensnared and caught.'—*N. E. D.* See Lydgate, *Bochas* (1554) 6.1.146: 'Marius layd out hoke and lyne As I haue told, Metellus to confound.' The expression is used by Pistol, together with several bombastic phrases taken from plays of the period (*2 Hen. IV* 2.4.171-2). After commenting on this, Steevens (*Shak.* 9.251) quotes a couplet which he says was the frontispiece of an old ballad ('Royal Recreation of Joviall Anglers'):

> Hold hooke and line,
> Then all is mine.

Cf. Dekker, *Honest Whore,* Pt. 2 (*Wks.* 2.138): 'Ile giue him hooke and line, a little more for all this'; Tusser, *Husbandry* (ed. Mavor, p. 24):

> At noon if it bloweth, at night if it shine,
> Out trudgeth Hew Make-shift, with hook and with line.

The editor's comment is: 'The *hook and line* is a cord with a hook at its end to bind up any thing with, and carry it away.'

1.4.4. The *to* was sometimes omitted before the infinitive (Franz 650; Mätzner 3.1; Abbott 349).

1.4.7. *The* was often elided before a vowel in reading, though not in writing (Abbott 462).

1.4.8. **I do this against my Genius.** See Tylor, *Primitive Culture* (1871, 2.184): 'In the Roman world, . . . each man had his "genius natalis," associated with him from birth to death, influencing his action and his fate, standing represented by its proper image, as a lar among the household gods. . . . The demon or genius was, as it were, the man's companion soul, a second spiritual ego.'

Cf. Horace, *Epist.* 2. 2. 187:

> Genius, natale comes qui temperat astrum,
> Naturae deus humanae, mortalis in unum
> Quodque caput, voltu mutabilis, albus et ater.

Censorinus, *De Die Natali* 3. 16: 'Genius est deus, cuius in tutela, ut quisque natus est, vivit. Hic sive quod ut genamur curat, sive quod una genitur nobiscum, sive etiam quod nos genitos suscipit ac tutatur, certe a genendo Genius appellatur.' For others, cf. Tibullus 2. 2. 5; 4. 5. 8; Virgil, *Geor.* 1. 302; Horace, *Epist.* 1. 7. 94; 2. 1. 144; *Od.* 3. 17. 14; *Persius* 2. 3; Seneca, *Epist.* 12. 2; Pliny, *Hist. Nat.* 2. 7; Martianus Cap. 2. 152. It will be remembered that δαιμόνιον was the name by which Socrates called his 'genius.' Cf. Xenophon, *Mem.* 1. 1. 2; Plato, *Apol.* 40 A; *Theæt.* 151 A; *Euthyd.* 272 E.

See *Magnetic Lady* 6. 69: 'An infused kind of valour, Wrought in us by our genii, or good spirits'; *Every Man Out* 2. 51; *Epicœne* 3. 368. Another reference occurs later in our play (1. 5. 238). Cf. *Com. of Errors* 5. 1. 332; *T. Night* 3. 4. 142; *Troi. and Cres.* 4. 4. 52; *J. Cæsar* 2. 1. 66; 3. 2. 185; *Macbeth* 3. 1. 56; *Ant. and Cleo.* 2. 3. 19; Greene, *Orlando Furioso* (*Wks.* 13. 128).

Genius is a trisyllable (Abbott 479).

1. 4. 9-20. These lines are found in Lamb's *Specimens.* His prefatory comment is, 'Presentiment of treachery vanishing at the sight of the person suspected.'

1. 4. 15-6. **His actions neuer carried any face**
Of change, or weaknes.

Cf. *Every Man In* 1. 72:

> The manner he hath stood with, till this present,
> Doth promise no such change.

1. 4. 17. *Being* may be read as a monosyllable. This is the usual reading of the word in this play (Abbott 470).

1. 4. 18. Scan (Abbott 494, 456):

> O here | he comes. |
> *Ang.* How now | sweet Lord, | whats the matter.

1. 4. 20. Scan (Abbott 484, 508):

> Of my | straid thoughts. | Boy. | Bestow | your selfe.

1. 4. 22. Scan (Abbott 462, 468):

> Marry in | the gal | ery, where | your Lord | ship left him.

1. 4. 25-8. See *Every Man In* 1. 73:

Think I esteem you, Thomas,
When I will let you in thus to my private.
It is a thing sits nearer to my crest,
Than thou art 'ware of.

It may be of interest to note a similar passage in Marston, *Eastward Hoe* (*Wks.* 3. 57-8), a work to which Jonson contributed:

I must now impart
To your approved love, a loving secret,
As one on whome my life doth more relie
In friendly trust then any man alive.

1. 4. 30. one, whome my election hath design'd, etc. Cf. Hamlet's conversation with Horatio (*Hamlet* 3. 2. 68-70):

Since my dear soul was mistress of her choice
And could of men distinguish, her election
Hath seal'd thee for herself.

1. 4. 31. The accent falls on *the* (Abbott 457): '*The* seems to have been regarded as capable of more emphasis than with us.'

1. 4. 32-3. I vrge not this t' insinuate my desert,
Or supple your tri'd temper, with soft phrases.

Cf. *Every Man Out,* Prol. 2. 14:

I do not this, to beg your patience,
Or servilely to fawn on your applause.

Insinuate is a trisyllable (Abbott 468): 'Any unaccented syllable of a polysyllable (whether containing *i* or any other vowel) may sometimes be softened and almost ignored.'

1. 4. 46. Arguing a happy mixture of our soules. Cf. *Devil is an Ass* 5. 34: 'To seal the happy mixture made of our souls.'

Arguing is read as a disyllable. Words in which a light vowel is preceded by a heavy vowel or diphthong are frequently contracted (Abbott 470).

1. 4. 48-50. Cf. *Cynthia's Revels* 2. 304:

The grace divinest Mercury hath done me,
In this vouchsafed discovery of himself,
Binds my observance in the utmost term
Of satisfaction to his godly will.

Unmatched for *matchless* (Franz 662).

1. 4. 51. Scan (Abbott 462):

How! fa | uours An | gello, ô | speake not | of them.

1. 4. 58-9. Gifford arranged these lines in the form of prose. But they were evidently intended for verse, as Cunningham points out, and as Whalley had written them. Both Whalley and Gifford remove *God* from the position it holds in our text. The former's arrangement may be scanned:

The count | your fa | ther calls | for you. |
Pau. God!

1. 4. 61. Scan (Abbott 458, 494):

That I | am ab | sent. Boy, | say I | come presently.

1. 4. 63. *Particulars* is a trisyllable (Abbott 468).

1. 4. 66-9. For metrical reasons, Gifford here arranged the text:

Pau. I thought I heard my father coming hitherward,
List, ha!
Ang. I hear not anything,
It was but your imagination, sure.

1. 4. 73-4. This was arranged by Gifford, who followed Whalley in the case of Paulo's speech:

Ang. Why,
Has he no knowledge of it then?
Pau. O no;
No creature yet partakes it but yourself.

1. 4. 77. Scan (Abbott 481, 482):

To whom | I would | reueile | it. Harke, | harke.

1. 4. 81-3. **Alas, blame not them,**
Their seruices are (clock-like) to be set,
Backward and forward, at their Lords command.

See *Every Man Out* 2. 68: 'Come, regard not a jester: It is in the power of my purse to make him speak well or ill of me.'

Staple of News 5. 256:

They are a kind of dancing engines all,
And set by nature, thus to run alone
To every sound.

Cf. *J. Cæsar* 4. 1. 31-3.

1. 4. 84-6. Cf. *Every Man In* 1. 104:

You know
My brother Wellbred's temper will not bear
Any reproof, chiefly in such a presence,
Where every slight disgrace he should receive
Might wound him in opinion and respect.

Impatience is a quadrisyllable (Abbott 479).

1. 4. 87-9. Cf. *Every Man Out* 2. 38. 'His spirit is like powder, quick, violent; he'll blow a man up with a jest'; *Catiline* 4. 255:

> She has a sulphurous spirit, and will take
> Light at a spark.

Angelo should be read as a disyllable (Abbott 468).

1. 5. 1. Scan (Abbott 462, 468, 464):

Where should | he be, | trow? did | you looke | in the armory.

1. 5. 3. *No* forms the first foot (Abbott 482). As Count Ferneze's exasperation and anger increase, he resorts to prose, returning occasionally to verse (Abbott 512 a).

1. 5. 12. **smels of fennell.** Of flattery. Fennel was an emblem of flattery. See Robinson (*fl.* 1566-1584), *Handefull of Pleasant Delites* (Spenser Soc., 1871, p. 4): 'Fenel is for flaterers, an euil thing it is sure'; Lyly, *Sapho and Phao* (*Wks.* 2. 390): 'Flatter, I meane lie; litle things catch light mindes, and fancy is a worme, that feedeth first vpon fenell'; Greene, *Quip for an Upstart Courtier* (*Wks.* 11. 214): 'Vppon a banke bordring by, grewe womens weedes, Fenell I meane for flatterers.' Cf. *Paradise of Dayntie Deuices* (*A bunche of herbes and flowers,* p. 52, ed. Brydges, London, 1810); *2 Hen. IV* 2. 4. 267; *Hamlet* 4. 5. 180.

In his Dictionary, Florio has *finocchiare,* and *dare finocchio,* mean, *to flatter,* the Italian word for *fennel* being *finocchio.*

1. 5. 13. **You haue bene in the garden it appeares.** Because he smells of fennel.

1. 5. 20. *Patience* is interjectional, and is not to be read as a part of the verse (Abbott 512).

1. 5. 23-5. Arranged by Gifford:

> Gaping on one another! Now, Diligence,
> What news bring you?
> *Oni.* An't please your honour.

1. 5. 28-9. **Please his Honour.** 'The quarto has, and rightly, "please *your* honour."'—*C.* Cunningham must have had access to a copy of the quarto that differed from Whalley's, Gifford's, and the five that were consulted for this edition. All have 'please *his* Honour.'

1. 5. 30. **the blew order.** Servants wore blue coats. See *Every Man In* 1. 50: 'So must we that are blue waiters, and men of hope and service do.' In the *Masque of Christmas* 7. 261, New Year's Gift enters 'in a blue coat, serving-man like.' See also Dekker, *Bel-man of London* (*Wks.* 3. 149): 'Backe comes this counter-feit

Blew-coate, running in all haste for his masters cloake-bag'; Greene, *Defence of Conni-Catching* (*Wks.* 11.80): 'He had attyred his owne brother very orderly in a blew coat, and made him his serving-man.'

For other examples, see *T. of Shrew* 4.1.93; *1 Hen. VI* 1.3.47; Dekker, *Guls Horne-booke* (*Pr. Wks.* 2.261); Dekker, *Honest Whore,* Pt. 2 (*Wks.* 2.149); Middleton, *Trick to Catch the Old One* (*Wks.* 2.273, 292); Middleton, *A Mad World* (*Wks.* 3.256, 273, 338); Nashe, *Saffron-Walden* (*Wks.* 3.71, 95, 96, 97, 134); *Seruingmans Comfort* (pp. 107, 130, 134, 135); Marston, *Eastward Hoe* (*Wks.* 3.50).

1.5.35. In a double negative, *neither* was often used for *either* (Franz 410; Mätzner 3.132).

1.5.37. For an explanation of the idiom *were best,* see Franz 627; Abbott 230, 352.

1.5.45. I hope I am no spirit. Onion's reply to the count's *Tempt not* is of course a jocular reference to the prevailing superstition that devils or evil spirits assumed human shape. Cf. *Hamlet* 2.2.627-9:

> The spirit that I have seen
> May be the devil: and the devil hath power
> To assume a pleasing shape.

Com. of Errors 4.3.48: 'Satan, avoid! I charge thee, tempt me not.'

Jonson's treatment of this subject in *The Devil is an Ass* is well known. The more general subject of witchcraft is dealt with in the *Masques of Queens,* and the *Sad Shepherd.* Another reference occurs later in our text (2.7.147-8; cf. note).

The following works may be consulted: Spalding, *Elizabethan Demonology;* Harsnet, *Declaration of Egregious Popish Impostures;* Scot, *Discoverie of Witchcraft;* Brand (3.1-55); Thornbury (2.112-72). Dyer, *Folk-Lore* (pp. 49-54) gives many examples of possession in Shakespeare.

1.5.52-3. pull his cloth ouer his eares. Strip him of his livery, discharge him. See Chapman, *Gentleman Usher* (*Wks.* 1.275):

> Then do your office maister Vsher,
> Make him put off his Ierkin; you may plucke
> His coate ouer his eares, much more his Ierkin.

See also Dekker, *Guls Horne-booke* (*Pr. Wks.* 2.261): 'Curse and swear . . . because your men haue vsd you so like a rascoll in not waiting vpon you, and vow the next morning to pull their blew cases ouer their eares'; and his *Satiromastix* (*Wks.* 1.259): 'Rather than thus to be netled, Ile ha my Satyres coate pull'd ouer mine eares, and be turn'd out a the nine Muses Seruice.' Cf. *Poe-*

taster 2.509; Preston, *Cambises* (Manly, *Pre-Shak. Drama* 2. 179-80; or Hawkins, *Origin of Eng. Drama* 1.276, 278); and Middleton, *Trick to Catch the Old One* (*Wks.* 2.272).

1.5.59. **sawcy companion.** In Dekker, *Iests* (*Wks.* 2.293), there is a similar quibble. One tradesman says to another: 'I spend more mustard and vinegar in a yeare in my house then thou dost beefe in thine. Nay quoth the other, I belieue thee, for I alwaies tooke thee for a very saucie knaue.'

1.5.64-6. Arranged by Gifford:

So rude, so barbarous.
Max. Most noble count,
Under your favour ———
Count F. Why, I'll tell you, signior.

1.5.72-3. **I am not now to learn how to manage my affections.** Cf. *Poetaster* 2.393: 'I take it highly in snuff, to learn how to entertain gentlefolks of you, at these years, i' faith'; *ib.* 2.423: 'Come, Minos is not to learn how to use a gentleman of quality.'

1.5.73-7. Cf. *Staple of News* 5.170:

See!
The difference 'twixt the covetous and the prodigal!
The covetous man never has money, and
The prodigal will have none shortly!

1.5.96. *Why* is not to be read as a part of the verse (Abbott 512).

1.5.108-9. **his tongue has a happy turne when he sleepes.** Cf. *Poetaster* 2.381: 'Scarce ever made a good meal in his sleep'; *ib.* 2.408: 'This gallant's tongue has a good turn, when he sleeps'; *Catiline* 4.216:

Gal. Methought
She did discourse the best —
Ful. That ever thou heard'st?
Gal. Yes.
Ful. In thy sleep!

Staple of News 5.190: 'One that never made Good meal in his sleep'; *New Inn* 5.332: 'Never be off, or from you, but in her sleep.'

1.5.110. *I* [Ay] forms the first foot (Abbott 482).

1.5.117. *Her* is a redundant object (Abbott 482; Franz 304).

1.5.120. **make two grieues of one.** A proverbial expression (Heywood, p. 72): 'Make not two sorrows of one.' Its meaning in our text is clear. However, see *Othello* 1.3.204:

To mourn a mischief that is past and gone
Is the next way to draw new mischief on.

1. 5. 121. **Whom death marke out.** Cf. Horace, *Od.* 1. 4. 13-4: 'Pallida Mors aequo pulsat pede pauperum tabernas Regumque turres'; also *Od.* 2. 3. 21-4; 3. 1. 14-5.

1. 5. 123-4. **Max. Are your horse ready Lord Paulo,**
Pau. I signior the stay for vs at the gate.

Cf. *Poetaster* 2. 383:

Ovid se. What, are my horses come?
Lus. Yes, sir, they are at the gate without.

1. 5. 133. **Fortunatus hat.** A magical wishing-cap. Fortunatus was 'the hero of a popular European chap-book. When in great straits he receives from the goddess Fortune a purse which can never be emptied. He afterwards takes from the treasure-chamber of a sultan a hat which will transport its wearer wherever he desires. These enable him to indulge his every whim. The earliest known, and probably original, version was published at Augsburg in 1509. It has been retold in all languages, and dramatized by Hans Sachs in 1553 and by Thomas Dekker in 1600. Tieck in "Phantasus," and Chamisso in "Peter Schlemihl," have also utilized this legend. Uhland left an unfinished narrative poem, "Fortunatus and his Sons."'—*C. D.*

The hat is reminiscent of the helmet of Hades worn by Perseus when he vanquished Medusa, and of the 'Tarnkappe' of Siegfried in the *Nibelungen Lied.* It is sometimes worn in conjunction with a cloak and a pair of boots: Chamisso, *Peter Schlemihl;* the English tale of *Jack the Giant Killer;* and the Norse legend of the *Three Princesses of Whiteland* (cf. Cox, *Mythology* 1. 144).

See *Fortunate Isles* 8. 69:

Where would you wish to be now, or what to see,
Without the Fortunate Purse to bear your charges,
Or Wishing Hat?

Marston, *Ant. and Mell.*, Pt. 2 (*Wks.* 1. 129):

I have old Fortunatus' wishing-cap,
And can be where I list even in a trice.

Beaumont and Fletcher, *Honest Man's Fortune* (*Wks.* 3. 420):

Oh, Fortunatus, I envy thee not
For cap or pouch.

In one of the 'Verses' prefixed to Coryat's *Crudities* (1. 96), Jackson, referring to the latter's speed as a traveler, says:

Perchaunce hee borrowed Fortunatus
Hatte, for wings since Bladuds time
Were out of date.

The various versions of the story of Fortunatus may be seen in the *English Tales and Romances* (pp. 54-6, ed. Esdaile, London, 1912). For a general study of the subject of mythology, see Gayley, *Classic Myths in Eng. Lit.;* Cox, *Mythology of Aryan Nations;* Müller, *Comparative Mythology;* and Dasent, *Popular Tales from the Norse.*

1. 5. 137-8. **I haue such an odde prety apprehension of his humour.** Cf. *Poetaster* 2. 424: 'I have a pretty foolish humour of taking.'

1. 5. 144. **deprauer.** Cunningham says that the quarto has *prauer.* But the copies of the quarto used for this edition have *deprauer.*

1. 5. 144-7. Cf. *Every Man In* 1. 192 (original version): 'If this melancholy rogue (Lorenzo here) doe not come, graunt that he doe not turne Foole presently, and never hereafter be able to make a good Iest, . . . but live in more penurie of wit and Invention.'

learne to speake i' the nose. An affectation attributed to the Puritans. Cf. *The Alchemist* 4. 151-2: 'He has no gift of teaching in the nose that e'er I knew of.' Additional reference to the Puritans are to be found in the same play, Act 2, scene 5, and Act 3, scenes 1 and 2. Jonson's treatment of them in *Bartholomew Fair* is well known. In his edition of this play, Alden has a discussion of Jonson's attitude toward the Puritans (*Yale Studies* 25. xx ff.). For a general study of the subject, see Thompson, *Controversy* (*Yale Studies* 20).

1. 5. 160. Wilke scans this line:

Drown'd vp | with con | fluence | of griefe, | and melancholy.

1. 5. 167. *My* and *mine* were used with little distinction before vowels (Abbott 237; Franz 326). Cf. 3. 4. 54.

1. 5. 168. **his strong, and reprecussiue sound.** Cf. *Cynthia's Revels* 2. 220: 'Salute me with thy repercussive voice.'

His, the old genitive of *it,* was often used for *its* (Abbott 217, 228; Franz 320).

1. 5. 169. *Giuen* is read as a monosyllable (Abbott 466).

1. 5. 174. **I had one other yonger borne then this.** Plautus, *Capt.* 759-61:

Perdidi unum filium,
Puerum quadrimum quem mihi seruos surpuit,

Neque eum seruom umquam repperi neque filium:
Maior potitus hostiumst.

1. 5. 178. *'A* was frequently inserted before a numeral adjective, for the purpose of indicating that the objects enumerated are regarded collectively as *one'* (Abbott 87). Cf. Mätzner 3. 178; Franz 271.

1. 5. 181-2. **Chamont . . . surprised Vicenza.** Charles d'Amboise, more commonly known as Chamont d'Amboise or Chamont. He was the nephew of George (Bussy) d'Amboise, the Cardinal of Rouen, and in the campaigns of Louis XII in Italy he was the latter's leading general. Francesco Guicciardini says of him (*History of Italy* 5. 174): 'He was an Officer of great Authority in *Italy,* for through the prevailing Interest of the Cardinal of *Rouen,* he administer'd the Dutchy of *Milan,* and commanded the King's Armies in almost a despotic Manner. But his Abilities were much inferior to his great Employments; for when he was constituted in the high Station of Captain-General, he neither knew the Arts of War himself, nor trusted to those who understood them.' He died in February, 1511.

At Cambray, Dec. 10, 1508, was formed the so called 'League of Cambray,' composed of France, the Empire, the Pope, and Aragon. The purpose of the League was to make war upon Venice. Among other places, Maximilian, for the Empire, was to receive Vicenza. After the League's victory at Agnadella (Ghiaradadda), May 14, 1509, Venice yielded Vicenza to Maximilian, but recovered it later the same year, only to lose it again to Chamont early in 1510. This is the only occasion where Chamont is directly concerned with the taking of Vicenza, but there is no conflict such as is described in our text. See Guicciardini (4. 245, 250, 345, 362; 5. 20-1); and *Cambridge Mod. Hist.* (1. 131-4).

1. 5. 185. *'Mine* is almost always found before "eye," "ear," &c., where no emphasis is intended' (Abbott 237). Cf. Franz 326.

1. 5. 208-9. **I haue some small occasion to stay:**
If it may please you but take horse afore.

Cf. *Every Man Out* 2. 190: 'Brother, pray you go home afore (this gentleman and I have some private business).'

The termination *-ion* was frequently pronounced as two syllables at the end of a line. Cases in the middle of a line were rare (Abbott 479).

1. 5. 215. Scan (Abbott 481, 482):

Before | I can | demaund? | how now | loue.

1. 5. 231. **want that, and wanting that, want all.** Taylor (*Motto,* pp. 50-3) uses the word *want* sixty-three times, and frequently with a quibble. See p. 51:

> I *want* a Kingdome, and a Crowne to weare,
> And with that *want,* I *want* a world of care.

1. 5. 239-40. **and what deffects**
My absence proues, his presence shall supply.

Cf. *Sejanus* 3. 20:

> What his funerals lack'd
> In images and pomp, they had supplied
> With honourable sorrow.

Tale of a Tub 6. 201:

> I see the wench wants but little wit,
> And that defect her wealth may well supply.

1. 5. 252. *Sententious* is a quadrisyllable (Abbott 479).

1. 5. 256-8. Cf. *Every Man Out* 2. 102: 'He is turn'd wild upon the question; he looks as he had seen a serjeant.'

1. 5. 258-9. **seene the ghost . . . In an vnsauory sheet.** No doubt a sheet served as the ghost of many departed heroes, before it found its way into the laundry-bag. Cf. *Every Man In* 1. 27:

> *'Cob.* How know I! Why, I smell his ghost ever and anon.
> *Mat.* Smell a ghost! O unsavory jest!'

See also *Warning for Fair Women,* Induction (Simpson 2. 243):

> Then too, a filthy whining ghost,
> Lapt in some foul sheet, or a leather pilch.

1. 5. 260-1. Gifford arranged the lines:

> *Pau.* I muse he spake not;
> Belike he was amazed, coming so suddenly,
> And unprepared.—Well, let us go.

ACT II

2. 1. 1-2. **So now inough my heart,** etc. Plautus, *Aul.* 79-80:

> Nunc defaecato demum animo egredior domo,
> Postquam perspexi salua esse intus omnia.

2. 1. 2-3. **what a could sweat**
Flow'd on my browes, and ouer all my bosome.

Cf. *Poetaster* 2. 371:

A freezing sweat
Flows forth at all my pores, my entrails burn.

Volpone 3. 184:

And from his brain . . .
Flows a cold sweat, with a continual rheum.

2. 1. 6. *Jaques* is read as a disyllable. The final *e* in French names is often retained in sound as well as in spelling (Abbott 489).

2. 1. 7. *Continuall* is a trisyllable; *vigelent,* a disyllable (Abbott 468).

2. 1. 13-4. **I maruell why these gallant youths**
Spoke me so faire, and I esteemed a beggar.

Plautus, *Aul* 113-7:

Nam nunc quom celo sedulo omnis, ne sciant,
Omnes uidentur scire et me benignius
Omnes salutant quam salutabant prius.
Adeunt, consistunt, copulantur dexteras:
Rogitant me, ut ualeam, quid agam, quid rerum geram.

2. 1. 15. Scan (Abbott 464, 468, 462):

The end | of flat | tery, is gaine, | or lech | ery.

2. 1. 24. The first syllable of *themselues* is accented (Abbott 492). For the omission of *they* before this word, see Abbott 20; Franz 308, 309.

2. 1. 25. In reading this verse, the *I* may be disregarded (Abbott 512).

2. 1. 27. There is perhaps an ellipsis here of some phrase such as 'I would.' Almost the same words occur later (3. 2. 52), and 'would' is used (Abbott 382).

2. 1. 28-30. Cf. *Volpone* 3. 167:

Thou being the best of things, and far transcending
All style of joy, in children, parents, friends,
Or any other waking dream on earth.

'The above lines are from the *Bellerophon,* a lost play of Euripides. Edit. Beck. vol. II., p. 432.'—*G.*

O tis a sweet companion! kind and true. Cf. Greene, *Groatsworth of Wit* (*Wks.* 12. 109-10): 'I tell thee *Lucanio,* I haue seene foure score winters besides the odde seauen, yet saw I neuer him that I esteemed as my friend, but gold, that desired creature, whom I haue deerely loued, and found so firme a friend, as nothing, to me hauing it, hath beene wanting.'

2. 1. 30-1. **O wondrous pelfe, That which makes all men false, is true it selfe.** Cf. *Volpone* 3. 167:

> Riches, the dumb god, that giv'st all men tongues,
> That can'st do nought, and yet mak'st men do all things.

Crawford has shown that this appears in Bodenham's *Belvedere*, p. 128 (*Notes and Queries* 10. 11. 41-2):

> Gold, that makes all men false, is true it selfe.

2. 1. 36-7. **I stole his treasure, And this his daughter.** Cf. *Hamlet* 4. 5. 172-3: 'It is the false steward, that stole his master's daughter.' In a note to this passage, Collier (Variorum ed., p. 345) says: 'No such ballad is known.' Rolfe (*Hamlet*, p. 250) makes a similar statement.

2. 1. 38. *It* was sometimes used for masculine and feminine pronouns. Of this custom, Jonson says (*Grammar* 9. 287): 'The articles *he* and *it* are used in each other's gender. . . . *It* also followeth for the feminine.' See also *N. E. D.* (B. I. 2. d): '*It* often occurs where *he, she,* or *that* would now be preferred.'

2. 1. 45-6. **but hees ill bred, That ransackes tombes, and doth deface the dead.**

This is quoted in Bodenham's *Belvedere* (p. 67), as Crawford has shown (*Notes and Queries* 10. 11. 41-2):

> He is not noble, but most basely bred,
> That ransacks tombes, and doth deface the dead.

Cf. *2 Hen. IV* 1. 1. 98: 'And he doth sin that doth belie the dead.'

2. 1. 50. Some verb of motion was to be supplied in sentences of this kind after *shall, will, must, let* (Mätzner 2. 46; Franz 530; Abbott 405).

2. 1. 52-65. **Rachel I must abroad,** etc. Plautus, *Aul.* 89-100:

> Abi intro, occlude ianuam: iam ego hic ero.
> Caue quemquam alienum in aedis intromiseris.
> Quod quispiam ignem quaerat, extingui uolo,
> Ne causae quid sit quod te quisquam quaeritet.
> Nam si ignis uiuet, tu extinguere extempulo.
> Tum aquam aufugisse dicito, siquis petet.
> Cultrum, securim pistillum, mortarium,
> Quae utenda uasa semper uicini rogant,
> Fures uenisse atque abstulisse dicito.
> Profecto in aedis meas me absente neminem
> Volo intromitti. Atque etiam hoc praedico tibi,
> Si Bona Fortuna ueniat, ne intromiseris.

Gifford (*Wks.* 6. 328) points out that this passage was used again by Jonson in *The Devil is an Ass* 5. 47:

> You hear, Devil,
> Lock the street-doors fast, and let no one in,
> Except they be this gentleman's followers,
> To trouble me. Do you mark? . . .
> Nor turn the key to any neighbor's need;
> Be it but to kindle fire, or beg a little,
> Put it out rather, all out, to an ash,
> That they may see no smoke. Or water, spill it;
> Knock on the empty tubs, that by the sound
> They may be forbid entry. Say, we are robb'd,
> If any come to borrow a spoon or so:
> I will not have Good Fortune, or God's Blessing
> Let in, while I am busy.

2. 1. 53. *Thy* receives the accent (Abbott 492).

2. 1. 57. *Thee* used for *thou* (Abbott 212); cf. Mätzner 2. 66; Franz 283.

2. 1. 62. *The* was often omitted where it would now be necessary. See *Grammar* 9. 295; Mätzner 3. 190-207; Franz 267, 268; Abbott 89, 90.

2. 1. 63. Read *fire* as a disyllable. This was frequently the pronunciation of many monosyllables ending in *r* or *re*, preceded by a long vowel or diphthong (Abbott 480).

2. 1. 65. The more we spare . . . the more we gaine. Cf. the following proverbs: Hazlitt (1869, p. 343): 'Sparing is the first gaining'; Hazlitt (1907, p. 375): 'Saving is getting'; Ray (p. 105): 'Of saving cometh having'; Ray (p. 184): 'A penny saved is a penny got.'

As pointed out by Crawford, this line is found in Bodenham's *Belvedere*, p. 128 (*Notes and Queries* 10. 11. 41-2): 'The more we spare, the more we hope to gain.'

2. 2. 18. now you come neere him. Come to the point, touch on the matter which affects him most deeply. In *1 Hen. IV* 1. 2. 14, after the Prince has reminded Falstaff of some of his failings, the latter replies: 'Indeed, you come near me now, Hal.' Capulet, urging the ladies to dance, remarks that she who hesitates, 'I'll swear, hath corns; am I come near ye now?' (*Rom. and Jul.* 1. 5. 22). See Lyly, *Gallathea* (*Wks.* 2. 448):

> *'Ramia.* What are you come so neere me?
> *Tel.* I thinke we came neere you when wee saide you loued.'

Cf. *T. Night* 3.4.71; and Lyly, *Midas* (*Wks.* 3.129).

2.2.42-3. Gifford's note on this subject, commenting on a passage in *The Devil is an Ass* (5.63), reads: 'Liberties very similar to these were, in the poet's time, permitted by ladies, who would have started at being told that they had foregone all pretensions to delicacy.' Cf. Furnivall (Stubbes, pp. 267-8) for references to contemporary literature.

2.2.44. **Pastorella.** See Glossary.

2.2.47. The relative was often omitted: 'This omission of the relative may in part have been suggested by the identity of the demonstrative *that* and the relative *that*' (Abbott 244). Cf. *Grammar* 9.295; Franz 348.

2.2.51-3. **Iunip. youle contaminate me no seruice.**
Chris. Command thou wouldest say.

Cf. *Every Man In* 1.27:

> *'Cob.* Why not the ghost of a herring cob, as well as the ghost of Rasher Bacon?
> *Mat.* Roger Bacon, thou would'st say.'

Other references of this character which occur in Jonson's works will be found in the Introduction on p. xix.

2.3.— As pointed out by Cunningham, this scene is found in Lamb's *Specimens*. The prefatory comment is, 'The present humour to be followed.'

2.3.5. **say grace to euery bit of meate.** The Puritans were strict in observing this rite. Stubbes says (p. 111): 'We ought neuer to take morsell of bread, nor sope of drinke, without humble thankes to the Lord for the same.' In another place (pp. 215-28) he publishes prayers for sundry occasions.

2.3.13-4. **Sister, faith you take too much Tobacco,**
It makes you blacke within, as y'are without.

Cf. *Barth. Fair* 4.405: 'The lungs of the tobacconist are rotted, . . . and the whole body within, black as her pan you saw e'en now, without.'

Scan (Abbott 482, 484):

Sister, | faith | you take | too much | Tobacco.

It was not unusual for ladies to smoke. In Dekker's *Satiromastix* (*Wks.* 1.196), Asinius remarks: 'A Lady or two tooke a pype full or two at my hands, and praizde it for the Heauens.' Prynne (*Histrio-Mastix*, p. 363), commenting on the custom referred to by Gosson (*Sch. Ab.*, ed. Arber, p. 35) of giving ladies apples at a play, adds, 'Now they offer them the Tobacco-pipe.' Ursula

in *Barth. Fair* (4. 387) was an inveterate smoker. Fairholt (p. 69) quotes an incident from Pardoe's *History of the Court of Louis XIV* in which the ladies of the court, 'wearied by the gravity and etiquette of the court circle,' had retired after supper to their own apartments, where they were later surprised smoking by the Dauphin. For other instances, see Fairholt's *History* (London, 1859).

2. 3. 16. *Of* used in protestations or adjurations (Franz 518; Abbott 169).

2. 3. 21. **Hate [eat] when your stomacke serues.** Cf. Greene, *James IV* (*Wks.* 13. 324):

> My friend, it stands with wit
> To take repast when stomache serueth it.

2. 3. 22. **eleuen and sixe.** The hours for meals. Harrison writes (2. 6. 166): 'With vs the nobilitie, gentrie, and students, doo ordinarilie go to dinner at eleuen before noone, and to supper at fiue, or betweene fiue and six at afternoone. The merchants dine and sup seldome before twelue at noone, and six at night especiallie in London. The husbandmen dine also at high noone as they call it, and sup at seuen or eight: but out of the tearme in our vniversities the scholers dine at ten.' Cf. Traill (3. 392).

See Beaumont and Fletcher, *Knight of the Burning Pestle* (*Wks.* 2. 150): 'I never came into my dining-room, but, at eleuen and six o'clock, I found excellent meat and drink o' the table'; Dekker, *Guls Horne-booke* (*Pr. Wks.* 2. 237): 'Let it be your vse to repaire thither [to a fashionable ordinary] some halfe houre after eleuen; for then you shall find most of your fashion-mongers planted in the roome waiting for meate.' For other references, see *Mucedorus* 3. 2. 11; Beaumont and Fletcher, *Woman Hater* (*Wks.* 1. 14); Dekker, *Dead Tearme* (*Pr. Wks.* 4. 50); Middleton, *Changeling* (*Wks.* 6. 19).

2. 3. 22-5. Cf. *Every Man Out* 2. 99-100: 'I pursue my humour still, in contempt of this censorious age. . . . For mine own part, so I please mine own appetite, I am careless what the fusty world speaks of me.'

2. 3. 26. **Præcisianisme.** In the 16th and 17th century, synonymous with Puritanism. The *N. E. D.* quotes J. Jones, *Bathes of Bath*, 1572 (3. 24): 'The Puritanes, but better we may term them piuish precisians.' See *Every Man In* 1. 73: 'He's no precisian, that I'm certain of'; and *Every Man Out* 2. 137:

> 'T is now esteem'd precisianism in wit,
> And a disease in nature, to be kind
> Toward desert, to love or seek good names.

In our play, Aurelia censures her sister for always maintaining a serious demeanor. This was considered characteristic of the Puritans: Marlowe, *Faustus* (*Wks.* 1.222): 'I will set my countenance like a Precisian, and begin to speak thus'; Greene, *Repentance of Robert Greene* (*Wks.* 12.176), says that, because of a 'solemne humour,' due to remorse for 'my wickednesse of life, . . . they fell vpon me in ieasting manner, calling me Puritane and Presizian, and wished I might haue a Pulpit.' In *Cynthia's Revels* (2.300), Arete's 'set face' evokes this comment: 'She is the extraction of a dozen Puritans, for the look.'

Shakespeare does not use 'Precisian' or 'Precisianism' to characterize the Puritans. The nearest approach to it occurs in *Meas. for Meas.* 1.3.50, where the Duke remarks that 'Lord Angelo is precise.'

For additional uses of the above words, see *Arden of Faversham* 3.2.18; Nashe, *Almond for a Parrat* (*Wks.* 3.345, 366, 372); Harvey, *Letter Book* (p. 30, Camden Soc., 1884), and his *Pierce's Supererogation* (*Wks.* 2.48, 159, 163).

2.3.27. The first syllable of *austere* receives the accent (*Grammar* 9.266).

2.3.37. **giue me nature.** See Sidney, *Defense of Poesy* (ed. Cook 7.11-3): 'The moral philosopher standeth upon the natural virtue, vices, and passions of man; and "follow nature," saith he, "therein, and thou shalt not err."' Professor Cook refers, in this connection, to Marcus Aurelius, *Thoughts* 7.55: 'Do not look around thee to discover other men's ruling principles, but look straight to this, to what nature leads thee, both the universal nature through the things which happen to thee, and thy own nature through the things which must be done by thee.'

2.4.12. Whalley and Gifford divided this line after *so*. The first part completes the verse of the preceding line, and the rest is read with the two lines that follow.

2.4.15. *Maddam* may be read as a monosyllable (Abbott 466).

2.4.23. Whalley and Gifford divided this line after *with you*, completing the verses of the preceding and succeeding lines, respectively.

2.4.30. *That* omitted after *so* (Franz 551).

2.4.32-3. Whalley and Gifford arranged this:

> Equally pleasant.
> *Phœn.* Sir, so I do now.

2.4.40. Read the termination *-ion* as two syllables (Abbott 479).

2.4.44. **a Decade in the art of memory.** The *Art of Memory*

was a game of cards, and the *decade* refers to the 'ten-spot.' The *N. E. D.* says the game is described in Cotton's *Compleat Gamester* (1709, p. 101). Seymour published a work with the same title, including in it parts II and III of Cotton's treatise. In this (London, 1734, p. 38; 1739, p. 230), the game is explained thus: 'This is rather a Sport, than a Game. Money may be won at it, but it is most commonly the Way to act the Drunkard. It is the best when many play at it; for with few it is no Sport at all: for Example; As many Persons as do play, so many Cards trebled must be thrown down on the Table, with their Faces upwards; which every one must take Notice of, and endeavor to register them in his Memory. Then the Dealer must take them all up, and shuffling them, after cutting, deals to every one 3 a-piece.

'The first, it may be, calls for a King, which must be laid on the Table, with his Face downwards by him who hath it in his Hand; the next, it may be, calls for a 10 of Spades, which must be laid down in like manner, and so it goes round; now if any one calls for what is already laid down, if they play for Liquor, he must then drink a Glass; if for Money, he must then pay a Stake, whatever the Sum be they play for.

'This Sport wholly depends on the Memory; for want of which a Man may lose both his Money and his Understanding.'

The *Art of Memory* was also a system of mnemonic devices. Such a system is explained by Saunders (*Physiognomie,* pp. 371-7, London, 1671). The *N. E. D.* refers to Copeland (*The Art of Memory,* 1540?). See Nashe, *Vnfortunate Traveller* (*Wks.* 2. 299): 'It is not possible for anie man to learne the Art of Memorie . . . except hee haue a naturale memorie before.' A humorous allusion occurs in Beaumont and Fletcher, *Thierry and Theodoret* (*Wks.* 1. 153): 'He, mistaking the weapon, lays me over the chaps with his clubfist, for which I was bold to teach him the art of memory.' See also Cowley, *Poems* (*The Mistress,* 'Soul,' p. 84, ed. Waller, Cambridge, 1905).

Memory may be read as a disyllable (Abbott 464, 468).

2. 4. 50. Scan (Abbott 494, 468):

And fits | them one | ly, that | are nought | but cerimony.

2. 4. 52-5. **will you be my refuge? . . . be my Plouer.** Cf. *Every Man Out* 2. 140, 141: 'He is my Pylades, and I am his Orestes'; 'He shall be your Judas, and you shall be his elder-tree'; 'Let him be Captain Pod, and this his motion'; 'You shall be Holden, and he your camel'; 'You shall be his Countenance, and he your Resolution'; *Cynthia's Revels* 2. 240, 296: 'I call madam

Philautia, my Honour; and she calls me, her Ambition'; 'You shall be no more Asotus to us, but our goldfinch, and we your cages'; *Poetaster* 2.497: 'Be his Æsculapius, . . . and he shall be your patient'; *Epicœne* 3.393: 'Before, I was the bird of night to you, the owl; but now I am the messenger of peace, a dove'; *Barth. Fair* 4.495: 'I'll for ever be thy goose, so thou'lt be my gander'; *Devil is an Ass* 5.92: '[I would] be your blackbird, . . . your throstle'; *New Inn* 5.337: 'Thou shalt be the bird To sovereign Prue, . . . her Fly.'

2.4.58-9. **Ile borrow Cupids wings.**
Masse then I feare me youle do strange things.

Cf. *Masque of Owls* 8.53:

> And though he have not on his wings,
> He will do strange things.

Rom. and Jul. 1.4.17:

> You are a lover; borrow Cupid's wings.

For the reflexive use of *feare,* see Mätzner 2.65; Abbott 296; Franz 628, 307.

2.5.10. Single lines with two or three accents are often found at the beginning or end of a speech (Abbott 511).

2.5.11. *My* and other possessive adjectives, when unemphatic, were sometimes transposed (Abbott 13; Franz 328).

2.5.19. Daughters take heede of him, he's a wild youth. Cf. Horace, *Sat.* 1.4.85: 'Hic niger est, hunc tu, Romane, caveto.' See *Every Man Out* 2.38: 'O, he's a black fellow, take heed of him'; *Poetaster* 2.495: 'These be black slaves; Romans, take heed of these.'

2.6.1-3. This speech was arranged by Gifford so as to read 'How now . . . with you' as a verse.

'In the quarto, throughout the ensuing dialogue, the Count calls his steward *Christopher* simply, not Christophero, which I should think was intended, and ought to have been retained.'—*C.* It is apparent, however, that the change was made for metrical reasons.

2.6.6. *At* used for *from* (Franz 462).

2.6.8. Here *Christopher* should be read as written, and *simplicity* should be regarded as a trisyllable (Abbott 468).

2.6.18. *Maintenance* is a disyllable (Abbott 468).

2.6.19. The first syllable of *discharge* receives the accent (*Grammar* 9.266; Abbott 492).

2.6.23-4. thou hast euer been Honest and true, etc. Plautus, *Aul.* 215-6:

Certe edepol equidem te ciuem sine mala omni
malitia
Semper sum arbitratus et nunc arbitror.

Cf. *M. of Venice* 3. 4. 46-7:

As I have ever found thee honest-true,
So let me find thee still.

2. 6. 29. **Who wouldst thou haue,** etc. Plautus, *Aul.* 170-2:

Eun. Dic mihi, quaeso, quis east quam uis ducere
uxorem? *Meg.* Eloquar.
Nouistin hunc senem Euclionem ex proxumo pauperculum?
Eun. Noui: hominem haud malum mecastor.

Scan (Abbott 456):

Who wouldst | thou haue | I prithee? |
Chris. Rachel | de prie.

Who for *whom* (Abbott 274; Franz 334).

2. 6. 40-1. **And if I did not see in her sweet face
Gentry and noblenesse.** Cf. *Poetaster* 2. 398:

'I see, even in her looks, gentry, and general worthiness.'

2. 6. 44-5. **For where loue is he thinke his basest obiect
Gentle and noble.** Cf. *M. N. Dream* 1. 1. 232-3:

Things base and vile, holding no quantity,
Love can transpose to form and dignity.

Also Hazlitt (1907, p. 304): 'Love sees no faults.'

2. 7. 6. **bastinado the poore cudgell.** The first use of *bastinado* given by the *N. E. D.* was in 1577, and as a noun. As a verb, the first example is dated 1614. Thus its use as a verb in our text antedates this by several years. It was used thus in *Every Man In* (1. 116), and in *Poetaster* (2. 497), acted in 1598 and 1601 respectively.

The same quibble occurs in *Every Man In* 1. 35:

'*Mat.* He brags he will give me the bastinado, as I hear.
Bob. How! he the bastinado! how came he by that word, trow?
Mat. Nay, indeed, he said, cudgel me; I term'd it so, for my more grace.'

Also in *K. John* 2. 1. 463: 'He gives the bastinado with his tongue: Our ears are cudgell'd.'

2. 7. 8-10. **I haue the phrases . . . fitting the mistery of the noble science.** Cf. *Every Man Out* 2. 50-1: 'I have the method for

the threading of the needle . . . and all the humours incident to the quality.'

Epitaphs. Juniper of course means epithets. Cf. *Cynthia's Revels* 2. 298:

'*Gel.* [He] calls me at his pleasure I know not how many cockatrices, and things.

Mor. In truth and sadness, these are no good epitaphs, Anaides, to bestow upon any gentlewoman.'

Mrs. Malaprop's remark in Sheridan, *Rivals* (3. 3) is familiar: 'Sure, if I reprehend any thing in this world, it is the use of my oracular tongue, and a nice derangement of epitaphs.'

the noble science. During the reign of Henry VIII, a corporation was formed under the name of 'The Noble Science of Defence.' It provided for a specified course of training in fencing, and conferred degrees. Upon entrance, the candidate was known as a 'Scholar.' Later at a public contest, if successful, he became a 'Provost of Defence.' At a final trial, he was declared a 'Master of Defence' (Strutt, pp. 259-64). In *Cynthia's Revels* (2. 313) there is a burlesque imitation of these public trials of skill.

See Traill (3. 574): 'In 1565 the Queen issued a proclamation to limit and control the "schools of fence," in which "the multitude and the common people" were being taught "to play at all kinds of weapons," and the size of the rapier and dagger was regulated.' Gosson (p. 46) remarks: 'The cunning of Fencers [is] applied to quarrelling'; and later (p. 47): 'Fencing is growne to such abuse, that I may wel compare the Scholers of this Schoole to them that prouide Staues for their owne shoulders.'

Later in the scene (l. 14), 'maisters of defence' are mentioned. Cf. *Every Man In* 1. 113: 'Did you ever prove yourself upon any of our masters of defence here'; *Merry Wives* 1. 1. 295; Beaumont and Fletcher, *Knight of the Burning Pestle* (*Wks.* 2. 155); Dekker, *Honest Whore*, Pt. 1 (*Wks.* 2. 63); Dekker, *Seuen Deadly Sinnes* (*Pr. Wks.* 2. 28).

That Jonson had no fault to find with fencing *per se* may be gained from his *Epigram To William Earl of Newcastle* 9. 15. But for the style of fencing then in vogue he had small sympathy. See *Every Man In* 1. 35, 113, 126; *Every Man Out* 2. 101; *Cynthia's Revels* 2. 313; *Epicœne* 3. 435; *Alchemist* 4. 100; *Devil is an Ass* 5. 78; *New Inn* 5. 339, 388; *Magnetic Lady* 6. 12; *Pan's Anniversary* 8. 42.

For other references, see *Rom. and Jul.* 2. 4. 21-7; 3. 1. 88; *As You Like It* 5. 4. 48-108; *Merry Wives* 2. 3. 26; *L. L. Lost* 1. 2. 184;

Beaumont and Fletcher, *French Lawyer* (*Wks.* 3. 483), *King and No King* (*Wks.* 2. 244); Marston, *Scourge of Villainy* (*Wks.* 3. 373).

For a work on fencing, see Castle, *Schools and Masters of Fence* (London, 1885); cf. Saviolo, *Practise* (London, 1595).

2. 7. 16. **Vtopia.** 'England.'—*G.*

2. 7. 28-9. **the publicke Theater.** Plays were performed in four kinds of places: the converted inn-yards; the buildings used also for bull- and bear-baiting; the public theatres; and the private theatres (Fleay, *Hist. of Stage,* p. 146). A list of the public and private theatres of Jonson's day, as given by Lawrence (pp. 25-6), follows:

PUBLIC.	PRIVATE.
The Theatre (1576–1598).	Paul's (1581–1608).
The Curtain (1576–1630).	Blackfriars (1596–1655).
Newington Butts (1586–1603).	Whitefriars (1603–1621).
The Rose (1592–1603).	Cockpit or Phoenix (1617–1649).
The Swan (1595–1635).	Salisbury Court (1629–1649).
(First) Globe (1598–1613).	
(First) Fortune (1600–1621).	
Red Bull (1600–1663).	
The Hope (1614–1656).	
(Second) Globe (1614–1644).	
(Second) Fortune (1623–1649).	

Cf. the list published by Fleay, *Stage* (pp. 367-8); and Collier (3. 81–139). The Globe and the Blackfriars were the best of their class in respect to the character of the audience, and the eminence of the dramatists whose plays they produced. Plays of Shakespeare and Jonson were produced in each. For comfort and selectness of audience, the Blackfriars surpassed the Globe.

The private theatres had many peculiarities that distinguished them from the public theatres. They were smaller, and were covered with a roof. The prices of admission were higher, and the audience was more select. Performances began later, were shorter, and were conducted partly by artificial light. Traill (3. 570) says that private theatres in dwelling-houses had evening performances. The pit was furnished with benches, whereas in the public theatres the 'groundlings' stood throughout the performance. Spectators were permitted to sit on the stage. The boxes were kept locked, and were rented for the season. There was not so much horse-play on the part of the players. The spectators conducted themselves with more decorum. The music was of a high class, and in great contrast to the 'jigs' in the public theatres.

The audiences in the public and private theatres are compared in the Prologue to *The Doubtful Heir* (Shirley). For works dealing with the characteristics of the two classes of theatres, see Lawrence (*s. v.* Blackfriars); Baker (pp. 18, 19, 23, 24, 27); Collier (3. 140-5); Thornbury (2. 8); Wilkes (p. 210); Schelling (1. 160-2): Fleay, *Hist. of Stage* (p. 153). See also works on the subject by Chambers; Genest; Ordish, *Theatres;* Albright, *Shakespearean Stage* (N. Y., 1909); *Cambridge Hist. Eng. Lit.* (6. 10). In the last, there is a valuable bibliography. Cf. Lawrence, 'Evolution and Influence of the Elizabethan Playhouse' (*Jahrbuch* 47. 18-41); Wallace, *The Children . . . at Blackfriars.*

2. 7. 36-7. are their plaies? as ours are? extemporall? A reference to the improvised comedy which had its beginning in Italy about the middle of the sixteenth century, and which is generally known as the *commedia dell' arte all' improvviso.* The outline of the plot, with the various stage-directions, was carefully written out, but its development through dialogue and action was left to the ingenuity of the players. The humor of this type of comedy was of a boisterous and farcical nature.

See Middleton, *Spanish Gipsy* (*Wks.* 6. 195):

> There is a way
> Which the Italians and the Frenchmen use,
> That is, on a word given, or some slight plot,
> The actors will extempore fashion out
> Scenes neat and witty.

Brome, *City Wit* (*Wks.* 1. 364): 'It should be done after the fashion of *Italy* by our selues, only the plot premeditated to what our aim must tend: Marry the Speeches must be extempore'; Kyd, *Spanish Tragedie* 4. 1. 163:

> The Italian Tragedians were so sharpe of wit
> That in one houres meditation
> They would performe any thing in action.

In Brome, *Antipodes* (*Wks.* 3. 271), 'Byplay' is represented as an extempore actor. Near the end of Act 4 of the same play, Letoy says (p. 312): 'We now give over The play, and doe all by *Extempore.*' Cf. *1 Hen. IV* 2. 4. 308: 'Shall we be merry? shall we have a play extempore?'

In *Volpone* (3. 215) mention is made of 'Pantalone,' one of the stock characters of the *commedia dell' arte.* As Dr. Smith suggests (see below), the mountebank performance here (pp. 203-14) is no doubt an echo of the Italian improvised drama. Cf. *As You Like It*

2.7.158; *T. of Shrew* 3.1.37; Nashe, *Pierce Penilesse* (*Wks.* 1.215).

In England, it seems to have been the custom after the performance of a play to introduce extemporal verse: Nashe, *Pierce Penilesse* (*Wks.* 1.244):

> Like the queint Comædians of our time,
> That when their Play is doone do fal to ryme.

Dekker, *Strange Horse-Race* (*Pr. Wks.* 3.340): 'I haue often seene, after the finishing of some worthy Tragedy, or Catastrophe in the open Theaters, that the Sceane after the Epilogue hath beene more blacke (about a nasty bawdy Igge) then the most horrid Sceane in the play.' Of the better class of improvisers, Tarleton, Wilson, and Kemp are often mentioned. See Stow, *Annales* (1631, p. 698); Harvey, *Letters* (*Wks.* 1.125), and *Foure Letters* (p. 168); Brome, *Antipodes* (*Wks.* 3.260).

The following works will be valuable for a study of the subject: *Memoirs of Carlo Gozzi* (tr. Symonds, London, 1890); Paget (Vernon Lee), *Studies of the Eighteenth Century in Italy* (Chicago, 1908); Moland, *Molière et la Comédie Italienne* (Paris, 1867); Scherillo, *La Commedia dell' Arte in Italia* (Turin, 1884), and *La Vita Italiana nel Seicento* (Florence, 1897); Wolff, 'Shakespeare und die Commedia dell' Arte' (*Jahrbuch* 46.1-20).

The latest work on the subject is by Dr. Winifred Smith, *The Commedia Dell' Arte* (*Columbia Studies in English*, N. Y., 1912). It contains a good bibliography. See also the new edition of Flögel's *Geschichte des Grotesk-komischen* (1788), brought out by Bauer (2 vols., Munich, 1914): 1.40-70.

2.7.44. the sport is at a new play. The occasion of the presentation of a new play must have been a trying ordeal for the author. The hostile reception that was given to some of Jonson's plays, especially *Sejanus* and *The New Inn*, is well known. In his dedication to Lord Aubigny, when he published the former in 1616, Jonson says (3.3): 'It is a poem, that, if I well remember, in your lordship's sight, suffered no less violence from our people here, than the subject of it did from the rage of the people of Rome.' Of *The New Inn*, he says in a note prefaced to his famous Ode (5.415): 'The just indignation the author took at the vulgar censure of his play, by some malicious spectators, begot this following Ode to himself.'

Several features were characteristic of first performances. They seem to have been well attended, either because of genuine interest or because of the expectation of witnessing the rough treatment

sometimes given a new play. Cf. Dekker, *Deuils Answer* (*Pr. Wks.* 2. 118): 'It was a Comedy, to see what a crowding, as if it had beene at a new Play.' Dekker's advice to a playgoer on such an occasion will be remembered (*Guls Horne-booke, Pr. Wks.* 2. 254): 'Mary, if either the company, or indisposition of the weather binde you to sit it out, my counsell is then that you turne plain Ape, . . . mewe at passionate speeches, blare at merrie, finde fault with the musicke, whew at the childrens Action, whistle at the songs.' That *Sejanus* was greeted in this manner is evident from a poem written at that time by Fennor, and quoted by Gifford, in which the following lines appear (3. 3):

> They screwed their scurvy jawes, and lookt awry,
> Like hissing snakes adjudging it to die.

It is commonly known that the admission to a new play was double the usual price. Collier (3. 214) quotes from Marmion's *Fine Companion:* 'A new play, and a gentleman in a new suit claim the same privilege—at their first presentment their estimation is double.' See also note to 1. 1. 104. Cf. *Hen. VIII* 5. 4. 63-7; Brome, *Antipodes* (*Wks.* 3. 259); Beaumont and Fletcher, *Knight of the Burning Pestle* (*Wks.* 2. 127, dedication by Burre).

2. 7. 51-2. **will be as deepe myr'd in censuring as the best.** Cf. *Cynthia's Revels* 2. 213: 'As some one civet-wit among you, that knows no other learning, than the price of satin and velvets; nor other perfection than the wearing of a neat suit; and yet will censure as desperately as the most profess'd critic in the house, presuming his clothes should bear him out in it.' In the *Discoveries* (9. 158) Jonson remarks: 'But the wretcheder are the most obstinate contemners of all helps and arts; such as presuming on their own naturals (which perhaps are excellent) dare deride all diligence, and seem to mock at the terms, when they understand not the things, thinking that way to get off wittily, with their ignorance.' He had used almost the same words in *The Alchemist* (4. 6).

Dekker holds this class of critics up to ridicule in the chapter on 'How a Gallant should behaue himself in a Play-house' (*Guls Horne-booke, Pr. Wks.* 2. 246).

2. 7. 62. *Him* for *himself* (Franz 307; Abbott 223).

2. 7. 63. **in artibus magister.** Harrison (p. 79) gives the following requirements for the degree of *Master of Arts:* 'From thence also [the receipt of the Bachelor's degree] giuing their minds to more perfect knowledge in some or all the other liberall sciences, & the toongs, they rise at the last (to wit, after other three or foure yeeres) to be called masters of art, ech of them being at that

time reputed for a doctor in his facultie, if he professe but one of the said sciences (besides philosophie) or for his generall skill, if he be exercised in them all.'

Dekker, *Guls Horne-booke* (Nott, p. 21), makes reference to the gallant, who, 'haunting tauerns, desires to take the bacchanalian degrees, and to write himself *in arte bibendi magister*.' Cf. *Staple of News* 5.180; *Fortunate Isles* 8.71.

2.7.68-9. **there are two sorts of persons that most commonly are infectious to a whole auditory.** Cf. *Every Man Out* 2.19:

> For in such assemblies
> They are more infectious than the pestilence.

2.7.73-6. Notice the change in the verb from singular to plural. For a plural verb used after the singular of a collective noun, see Franz 674, 675. Cf. *M. of Venice* 1.1.88: 'There are a sort of men.'

these will hisse any thing that mounts aboue their grounded capacities. Cf. *Cynthia's Revels* 2.214: 'A fourth miscalls all by the name of fustian, that his grounded capacity cannot aspire to.'

2.7.80. **Caprichious? stay, that word's for me.** Cf. *Staple of News* 5.165: 'Emissaries? stay, there's a fine new word.' Other examples of this character will be found in the Introduction, p. xix.

2.7.82. *Never* was sometimes used instead of *ever* (Mätzner 3.130; Abbott 52; Franz 408).

2.7.83-8. **sit disperst,** etc. This speech is found, in part, in *Every Man Out* 2.19 (cf. pp. 18, 86):

> How monstrous and detested is't, to see
> A fellow, that has neither art nor brain,
> Sit like an Aristarchus, or stark ass,
> Taking men's lines, with a tobacco face,
> In snuff, still spitting, using his wry'd looks,
> In nature of a vice, to wrest and turn
> The good aspect of those that shall sit near him,
> From what they do behold! O, 't is most vile.

See *Cynthia's Revels* 2.213: 'Another, whom it hath pleased nature to furnish with more beard than brain, prunes his mustaccio, lisps, and, with some score of affected oaths, sweare down all that sit about him.' In *Satiromastix* (*Wks.* 1.62), Dekker has Horace (supposed to be Jonson) swear 'not to sit in a Gallery when your Comedies and Enterludes haue entred their Actions, and there make vile and bad faces, at euerie lyne, to make a Gentleman haue an eye to you.'

Jonson frequently quoted from his works, or reprinted passages in other places in his works: *Poetaster* 2.516: 'Strength of my

country,' etc. (*Epigram 108* 8.211); *Volpone* 3.247: 'Come, my Celia' (*Forest* 8.255); *Alchemist* 4.6: 'For they commend writers' (*Discoveries* 9.155); *Devil is an Ass* 5.64: 'Do but look' (*Underwoods* 8.296); *Staple of News* 5.177: 'But it is the printing I am offended at' (*News from New World* 7.337); *ib.* 5.241: 'Send in an Arion' (*Neptune's Triumph* 8.29); *ib.* 5.252: 'Oracle of the Bottle' (*Neptune's Triumph* 8.25); cf. *Devil is an Ass* 5.47: 'Lock the street-doors fast' (2.1.53). Some of these were pointed out by Gifford and Cunningham.

instead of a vice. The Vice was a character in the moralities, and in many of the comic interludes. His name varied with the nature of his part in the play: Ambition, Covetousness, Fraud, Hypocrisy, Infidelity, Iniquity, Sin, Haphazard, Merry Report, Nichol Newfangle. The Devil and the Vice sometimes appeared in the same play (Lupton, *All for Money*); sometimes the Devil was alone (Ingelend, *Disobedient Child*); or the Vice was alone (*Nice Wanton*). In *The Devil is an Ass,* Jonson introduces both characters, and his satirical treatment of each is in accord with judgments previously passed on them (*Volpone* 3.158; *Staple of News* 5.186-7). His views have been discussed by Johnson in his edition of the above play (*Yale Studies* 29. xxiii-xl).

The following are some examples: In *The Devil is an Ass* (5.10), Pug, before descending to the earth, asks Satan for a Vice as a companion:

> *Sat.* What Vice? What kind wouldst thou have it of?
> *Pug.* Why any: Fraud, Or Covetousness, or lady Vanity,
> or old Iniquity;

Epigram 115, Town's Honest Man 8.218:

> Being no vicious person, but the Vice
> About town; and known too, at that price.

Every Man Out 2.19; *Conversations* 9.400. See also *Richard III* 3.1.82: 'Like the formal vice, Iniquity'; *T. Night* 4.2.132-8:

> I'll be with you again,
> In a trice,
> Like to the old Vice,
> Your need to sustain;
> Who, with dagger of lath,
> In his rage and his wrath,
> Cries, ah, ha! to the devil.

Hamlet 3.4.98; *2 Hen. IV* 3.2.347. See stage-direction, *Histrio-Mastix* (Simpson, *Sch. of Shak.* 2.40); and Stubbes (p. 166): 'In

enterludes and plaies . . . you will learne to plaie the vice, to sweare, teare, and blaspheme both heauen and earth.'

A study of the Vice has been made by Cushman and Eckhardt. For shorter discussions, see Chambers (2.203); Collier (2.186); Douce (497); Schelling (1.53); Ward (1.109); Gayley, *Plays* (208), *Repr. Eng. Com.* (1.xlvi). Dr. Thümmel has two articles on 'Shakespeare's Fools' (*Jahrbuch* 9.87-106; 11.78-96). Cf. 'Der Humor bei Shakespeare' by Helene Richter (*Jahrbuch* 45.1-50).

2.7.121. **Plantan.** 'A plant of the genus *Plantago,* especially *P. major,* the common or greater plantain. It is a familiar door-yard weed, with large spreading leaves, close to the ground, and slender spikes; it is a native of Europe and temperate Asia, but is now found nearly everywhere.'—*C. D.* As to its sanatory properties, Gerarde (*Herball,* 1597, pp. 340, 344) has this to say: 'Plantaine is good for ulcers that are of hard curation. . . . It staieth bleeding, it healeth up hollow sores, and concauate ulcers as well olde as new. . . . *Galen, Discorides,* and *Pliny* haue prooued it to be such an excellent wounde herbe, that it presently closeth or shutteth up a wounde though it be very great and large.'

See *Two Noble Kinsmen* 1.2.61: 'These poore sleight sores Neede not a plantin.' Also *Rom. and Jul.* 1.2.52:

> *Rom.* Your plantain-leaf is excellent for that.
> *Ben.* For what, I pray thee?
> *Rom.* For your broken shin.

See also *L. L. Lost* 3.1.74.

2.7.136. **he tooke it single.** 'Foote has imitated this scene in his *Commissary,* vol. 2, p. 72.'—*G.* The ending of the bout is similar, but there the similarity ends.

2.7.140. **cob-web.** Pliny writes regarding the astringent and curative properties of a cobweb (*Hist. Nat.* 29.6): 'Fracto capiti aranei tela ex oleo et aceto imposita, non nisi vulnere sanato, abscedit. Haec et vulneribus tonstrinarum sanguinem sistit.'

See also Bartholomæus Anglicus (18.11.346): 'The cob-web that is white and cleane . . . hath vertue to constraine, joyne, and to restrayne, and therefore it stauncheth bloud that runneth out of a wound, . . . and healeth a new wound, . . . and withstandeth swelling'; *M. N. Dream* 3.1.185: 'I shall desire you of more acquaintance, good Master Cobweb: if I cut my finger, I shall make bold with you.'

2.7.142-3. **breake my head, and then giue me a plaister.** A proverbial expression. Heywood (p. 95) and Ray (p. 122) write it: 'Break my head, and bring me a plaister.' Hazlitt (1907, p. 33)

has: 'A plaster is but small amends for a broken head.' See Harvey, *Letters* (1. 115): 'To give me that as a plaster for a broakin pate.'

2. 7. 147-8. thou art not lunatike, art thou? and thou bee'st auoide Mephostophiles. See Stephenson, *Elizabethan People* (p. 27): 'They believed that an insane person was possessed of a devil; literally that an evil spirit had taken up his abode in the house of clay, and that the only way to drive him out was to make his dwelling uncomfortable'; *Com. of Errors* 4. 4. 57-61:

> *Pinch.* I charge thee, Satan, housed within this man,
> To yield possession to my holy prayers
> And to thy state of darkness hie thee straight:
> I conjure thee by all the saints in heaven!
> *Ant. E.* Peace, doting wizard, peace! I am not mad.

Edgar's feigned madness (*Lear* 3. 4. 37 ff.), and Malvolio's incarceration (*T. Night* 4. 2. 24 ff.) are familiar instances. See also Fitzdottrel's fit in *The Devil is an Ass* 5. 140-6; *Volpone* 3. 308; and cf. Matt. 8. 28; John 10. 20.

2. 7. 148. Mephostophiles. 'The name of the evil spirit to whom Faust (in the German legend) was represented to have sold his soul. Hence applied allusively to persons (in the 17th c. with reference to the character presented in Marlowe's *Doctor Faustus*, in recent use to that presented by Goethe).' The name 'appears first in the German *Faustbuch* 1587 as *Mephostophiles;* of unknown origin. The now current form *Mephistopheles,* and the abbreviation *Mephisto,* come from Goethe's *Faust.*'—*N. E. D.*

Cunningham calls Gifford to task for substituting *Mephostophilus* 'for the *Mephistophiles* of the quarto.' The latter spelling is not found in the copies of the quarto at hand.

See Middleton, *Blurt, Master-Constable* (*Wks.* 1. 31): 'Sirrah Mephostophilis, did not you bring letters'; Massinger, *The Picture* (*Wks.* 3. 222): 'You know How to resolve yourself what my intents are, By the help of Mephostophilus, and your picture'; Shirley, *Young Admiral* (*Wks.* 3. 145):

> '*Flav.* Where is Mephistophilus?
> *Paz.* No more devils, if you love me.'

See also *Merry Wives* 1. 1. 132; Beaumont and Fletcher, *Wife for a Month* (*Wks.* 9. 374); Dekker, *Shoemaker's Holiday* (*Wks.* 1. 72), and *Deuils Answer* (*Pr. Wks.* 2. 130). Koeppel gives a list of references to Mephistophiles (*Ben Jonson's Wirkung* 20. 15).

2. 7. 148-9. Say the signe should be in Aries. In astrology, the zodiac was regarded as a prototype of the human body, the different

parts of which all had their corresponding section in the zodiac itself. The head was placed in Aries, the first sign of the zodiac. See *Encycl. Brit.*, 11th ed. A reference to this may be found in Middleton, *Family of Love* (*Wks.* 3. 12).

2. 7. 154. **get a white of an egge, and a little flax.** Pliny, *Hist. Nat.* 29. 11, speaks of the medicinal properties of wool and eggs. About the white of an egg for wounds, he says: 'Aiunt et vulnera candido [ovorum] glutinari.' See *Lear* 3. 7. 106: 'I'll fetch some flax and whites of eggs To apply to his bleeding face.' Cf. *Barth. Fair* 4. 404: ''Tis but a blister as big as a windgall. I'll take it away with the white of an egg, a little honey and hog's grease.'

2. 7. 157-8. **beare away the bucklers.** Sometimes used as a quibble. 'To carry away the bucklers: to come off winner.'—*N. E. D.* The latter quotes E. Topsell, *Historie of Serpents,* 1607 (644): 'Severus side carryed away the bucklers.' See also Heywood, *Faire Maide of the Exchange* (*Wks.* 2. 56), where, after Bowdler has tried in vain to gain a favorable reply from her, Mall Berry remarks: 'Why then ile beare the bucklers hence away.'

ACT III

3. 1. 4. Remembrance of him. Cf. Franz 322.

3. 1. 5. **Much.** Ironically for 'not at all.' See *Every Man Out* 2. 42:

> Here's a device,
> To charge me bring my grain unto the markets:
> Ay, much! when I have neither barn nor garner.

Volpone 3. 272: 'But you shall eat it. Much!' Cf. *Alchemist* 4. 164. In Marlowe, *Faustus* (*Wks.* 1. 298, 1616 and 1631 versions), the vintner demands the return of a goblet. Robin answers, 'I much! when can you tell?' See also *2 Hen. IV* 2. 4. 142: 'God's light, with two points on your shoulder? much'; *T. of Athens* 1. 2. 119; and Marston, *Malcontent* (*Wks.* 1. 243).

3. 1. 6. **True to my friend in cases of affection.** Cf. *Much Ado* 2. 1. 182:

> Friendship is constant in all other things
> Save in the office and affairs of love.

T. G. of Verona 5. 4. 54: 'In love Who respects a friend?'

3. 1. 16. For this use of *it,* see Franz 297. Cf. *As You Like It* 1. 1. 149: 'It is the stubbornest young fellow of France.'

3. 1. 18. **louers periuries are ridiculous.** Cf. Ovid, *Ars Amat.* 1. 633: 'Juppiter ex alto perjuria ridet amantum'; *Rom. and Jul.*

2. 2. 92: 'At lovers' perjuries, They say, Jove laughs'; Tibullus, *Eleg.* 3. 6. 49; Propertius, *Eleg.* 2. 16. 47; Callimachus, *Epigr.* 26. 3; Webster, *White Devil* (*Wks.* 1. 119): 'Lovers' oaths are like mariners' prayers, uttered in extremity'; Dryden, *Palamon and Arcite* 2. 149; Massinger, *Great Duke of Florence* (*Wks.* 2. 463); *Underwoods* 8. 391.

3. 1. 19. **Haue at thee.** 'Chiefly used in the imperative, announcing the speaker's intent to get at or attack.'—*N. E. D.* See Chaucer, *Legende of Good Women* 1383: 'Have at the, Jason! now thyn horn is blowe'; *Appius and Virginia* (4. 119, Dodsley, 1874): 'Have at ye, your manhood to try.' In *Every Man In* (1. 57), Brainworm, disguised, seeing Knowell approach, exclaims, 'My master! nay, faith, have at you,' and then proceeds to beg alms. Cf. *Devil is an Ass* 5. 442, p. 98, note. See also *Rom. and Jul.* 5. 3. 70: 'Wilt thou provoke me? then have at thee, boy! (*they fight*)'; *ib.* (4. 5. 125): 'Then have at you with my wit! I will dry-beat you with an iron wit'; *Hamlet* 5. 2. 313: '*Laer.* Have at you now! (*Laertes wounds Hamlet*)'; Marlowe, *Massacre at Paris* (*Wks.* 2. 278): 'What, are ye come so soon? Have at ye, sir! (*Shoots at* Mugeroun *and kills him*).' Additional references from Shakespeare: *Com. of Errors* 3. 1. 51; *W. Tale* 4. 4. 302; *2 Hen. IV* 1. 2. 218; *Hen. V* 3. 7. 129; *2 Hen. VI* 2. 3. 92; *Hen. VIII* 2. 2. 85.

3. 1. 23. **tau, dery, dery.** Perhaps suggestive of some old ballad. Chappell has several in which the word 'dery' appears (1. 59, 62, 277-8, 348, 352; 2. 677). Others may be found in *Hickscorner* (361); *Revesby Sword Play* (39); *Ralph Roister Doister* 2. 3. 154; Wilson, *Cobbler's Prophecy* (Act 1, scene 1); Dekker, *Shoemaker's Holiday* (*Wks.* 1. 50); Nashe, *Summer's Last Will* (*Wks.* 3. 258, 263); and cf. Nashe, *Saffron-Walden* (*Wks.* 3. 10, 32).

3. 2. 3. **He has beene at my doore.** Plautus, *Aul.* 388-9:

> Sed quid ego apertas aedis nostras conspicor?
> Et strepitust intus. Numnam ego compilor miser?

3. 2. 5. In reading this line, *ho* may be disregarded (Abbott 512).

3. 2. 8-11. **Now in Gods name,** etc. Plautus, *Aul.* 204-7:

> *Meg.* Credo edepol, ubi mentionem ego fecero de filia,
> Mi ut despondeat, sese a me derideri rebitur.
> Neque illo quisquamst alter hodie ex paupertate parcior.
> *Evc.* Di me seruant, salua res est: saluum est,
> siquid non perit.

3. 2. 14. Scan (Abbott 478, 508):

> Sir, Gods | my life, | sir, sir, | call | me sir.

3. 2. 17. **Would you abase your selfe to speake to me.** Plautus, *Aul.* 184:

> Non temerariumst, ubi diues blande appellat
> pauperem.

This scene was pointed out by Whalley as having its source in Plautus.

3. 2. 21. **My gold is in his nostrels.** Plautus, *Aul.* 216: 'Aurum huic olet.'

3. 2. 22. **Breake breast, breake heart, fall on the earth my entrailes.** Cf. *Every Man Out* 2. 30: 'O, I could eat my entrails, And sink my soul into the earth with sorrow'; *ib.* 2. 36: 'Torment and death! break head and brain at once'; *Poetaster* 2. 370-1: 'Crack, eye-strings, and your balls Drop into earth'; *Catiline* 4. 240: 'O my breast, break quickly.'

3. 2. 23. For the use of *with,* see Abbott 193; Franz 535; for *this same,* cf. Franz 317.

3. 2. 24. **He knowes my gold.** Plautus, *Aul.* 185:

> Iam illic homo aurum scit me habere, eo me salutat
> blandius.

Notice the omission of the preposition with the first *know,* and its use with the second (Abbott 200; Franz 630).

3. 2. 26-7. This was written by Gifford:

> *Chris.* At what, sir? what is it you mean?
> *Jaq.* I ask.

3. 2. 30-1. **I haue nothing . . . To giue with my poore daughter.** Euclio is equally insistent about his poverty (Plautus, *Aul.* 190-2):

> Meam pauperiem conqueror.
> Virginem habeo grandem, dote cassam atque inlocabilem,
> Neque eam queo locare quoiquam.

3. 2. 34. Gifford divided this line after *father,* each part being made to form a verse with the preceding and succeeding lines, respectively.

3. 2. 43-5. **shall I haue your daughter.** Plautus, *Aul.* 237-9:

> *Meg.* Tu condicionem hanc accipe: ausculta
> mihi
> Atque eam desponde mi. *Evc.* At nil est dotis quod
> dem. *Meg.* Ne duas.
> Dum modo morata recte ueniat, dotatast satis.

3. 3. 8-12. **He has forgot me sure,** etc. Plautus, *Aul.* 244-9:

Meg. Sed ubi hinc est homo?
Abiit neque me certiorem fecit: fastidit mei.
Quia uidet me suam amicitiam uelle, more hominum facit.
Nam si opulentus it petitum pauperioris gratiam,
Pauper metuit congrediri. Per metum male rem gerit.
Idem quando occasio illaec periit, post sero cupit.

We would say *a wife.* The indefinite article was sometimes omitted when the noun stood for the class (Abbott 84).

3. 3. 16-7. These were written by Whalley and Gifford:

Whom see I? my good lord?
Count F. Stand up, good father.

3. 3. 21. **this is for gold.** Plautus, *Aul.* 194:

Nunc petit, quom pollicetur: inhiat aurum ut deuoret.

3. 3. 33. In reading, the elision is to be disregarded. The first syllable of *enioy* is accented (*Grammar* 9. 266). Allowing the elision, the line may be scanned (Abbott 484; cf. example from *Coriol.* 4. 5. 149):

T'enio | y no | thing vn | derneath | the sonne.

3. 3. 36. Scan (Abbott 485, 512):

How she | had all | she weares, | her war | me shooes.

The expression *God wot* is evidently not to be read as a part of the verse.

3. 3. 38. *In* for *on* (Abbott 161; Franz 503).

3. 3. 45-50. **Mock not the poore,** etc. Plautus, *Aul.* 220-4:

Evc. Heia, Megadore, haud decorum facinus tuis factis facis,
Vt inopem atque innoxium abs te atque abs tuis me inrideas.
Nam de te neque re neque uerbis merui, ut faceres quod facis.
Meg. Neque edepol ego te derisum uenio neque derideo:
Neque dignum arbitror.

3. 3. 46. **pouerty is the precious gift of God.** See Lucan, *Pharsalia* 5. 527:

O vitae tuta facultas
Pauperis, angustique lares! O munera nondum
Intellecta deûm.

Cf. Ecclesiastes 5. 19. In this connection, it will be remembered that Jonson's critics sought to wound him by referring to his poverty (*Discoveries* 9. 179-80).

3. 3. 50. Scan (Abbott 454):

When I | mocke poorenes, | then heau | ens make | me poore.

An extra syllable was frequently added before a pause, especially at the end of a line; and sometimes, as here, at the end of the second foot.

For the correlation of *when . . . then*, see Franz 554, Anm. 3.

'The plural *heavens* was formerly used, esp. in Biblical language, in the same sense as in the sing.'—*N. E. D.* Cf. *Macbeth* 4. 3. 231.

3. 4. 16-7. Gifford wrote the verse:

And that is all.
Count F. That is enough, enough.

3. 4. 34-42. **First in Vicenza,** etc. The count's recital of his reverses resembles Hegio's briefer enumeration after he discovers the trick of the exchange of names (Plautus, *Capt.* 759-61). Cf. note on 1. 5. 181-2.

3. 4. 37. *Which* was sometimes used with a repeated antecedent, or with a noun of similar meaning (Mätzner 3. 238; Franz 337; Abbott 269).

3. 4. 48. *That* could be omitted (Franz 551).

3. 5. 1-5. **He's gone,** etc. Plautus, *Aul.* 265-7:

Illic hinc abiit. Di immortales, obsecro, aurum
quid ualet.
Credo ego illum iam indaudisse mihi esse thensaurum
domi:
Id inhiat, ea affinitatem hanc obstinauit gratia.

The source of this scene was referred to by Gifford.

Read *villanies* as a disyllable (Abbott 468).

3. 5. 4-26. The selection of these lines by Lamb for his *Specimens* has been pointed out by Cunningham.

3. 5. 5. **What seruile villanies, men will do for gold.** Cf. Virgil, *Æn.* 3. 56-7:

Quid non mortalia pectora cogis,
Auri sacra fames!

3. 5. 7. Read *lying* as a monosyllable (Abbott 470).

3. 5. 9. *Enuies* is accented on the second syllable (Abbott 490).

3. 5. 11. For the use of *a* before a noun, as in *a worke*, see *Grammar* 9. 299; Abbott 24, 140; Franz 238.

3. 5. 16-28. In my deere life, etc. Plautus, *Aul.* 608-9, 614-5:

> Tu modo caue quoiquam indicassis aurum meum
> esse istic, Fides:
> Non metuo ne quisquam inueniat: ita probe in latebris situmst. . . .
> Vide, Fides, etiam atque etiam nunc, saluam ut aulam
> abs te auferam:
> Tuae fidei concredidi aurum: in tuo luco et fano
> modost situm.

3. 5. 17-8. Scarce lawfully begotten, but yet gotten,
And thats enough.

Cf. *Every Man In* 1. 56:

> Get money; still, get money, boy; No matter by what means.

3. 5. 22-3. Ile take no leaue, . . . But see thee euery minute. Plautus, *Aul.* 449:

> Hoc quidem hercle quoquo ibo mecum erit,
> mecum feram.

3. 5. 26. Scan (Abbott 492, 468):

> With my | face to | ward thee, | with hum | ble curtesies.

3. 5. 28. Crawford has pointed out that this line is found in Bodenham's *Belvedere*, p. 128 (*Notes and Queries* 10. 11. 41-2).

ACT IV

Actus 3. [4.] Scæne 1. The quarto has no further division of acts and scenes. These have been supplied without comment where the division is obvious.

4. 1. 1-4. Cf. *Every Man Out* 2. 59: 'You are not ill come, neighbour Sordido, though I have not yet said, well-come.'

4. 1. 16. For this use of *valiant*, see Franz 686. Cf. *1 Hen. IV* 2. 4. 465: 'A goodly portly man, i'faith, and a corpulent.'

4. 1. 34-7. Cf. *Catiline* 4. 265:

> May my brain
> Resolve to water, and my blood turn phlegm,
> My hands drop off unworthy of my sword.

4. 1. 44. The ellipsis of *it* was common before *please;* and *so* meant *if, provided that* (Franz 306, 565; Abbott 404, 133).

4. 1. 45-7. **your noble feete may measure,** etc. Plautus, *Capt.* 114-5:

> Sinito ambulare, si foris si intus uolent:
> Sed uti adseruentur magna diligentia.

4. 1. 55-6. **And we must now be carefull to maintaine**
This error strongly.

Plautus, *Capt.* 223-6:

> Nam si erus tu mi es atque ego me tuom esse seruom assimulo,
> Tamen uiso opust, cautost opus, ut hoc sobrie sineque arbitris
> Accurate hoc agatur, docte et diligenter.

4. 1. 58-61. **For should we . . . Appeare our selues,** etc. Plautus, *Capt.* 705-6:

> Quia uera obessent illi quoi operam dabam:
> Nunc falsa prosunt.

Read *iealousie* as a disyllable (Abbott 468).

4. 1. 64-6. **A secret in his mouth**
Is like a wild bird put into a cage, etc.

Plautus, *Capt.* 116-8:

> Liber captiuos auis ferae consimilis est:
> Semel fugiendi si datast occasio,
> Satis est—numquam postilla possis prendere.

4. 1. 68. Gifford placed this with the preceding line.

4. 1. 70. **That he is Gasper, and I true Chamount.** Plautus, *Capt.* 249:

> Scio quidem me te esse nunc et te esse me.

4. 1. 75-6. **for all your long eare.** Cf. *Sejanus* 3. 57:

> Yea, had Sejanus both his ears as long
> As to my inmost closet.

The preposition *for* was used as a preventitive, meaning 'in spite of.' See *N. E. D.* (s.v. *for*, 23); Abbott 154; *Grammar* 9. 315.

4. 2. 2. Gifford arranged *O belike* so as to form a verse with the preceding line.

4. 2. 11. *This* sometimes stood for the one designated (Franz 313). Cf. *Epicœne* 3. 361: 'This too, with whom you are to marry'; *Hen. V* 4. 4. 78: 'They are both hanged; and so would this be.'

4. 2. 25-9. **But sure [since] it is the pleasure of our fates,** etc. Plautus, *Capt.* 195-6:

> Si di immortales id uoluerunt uos hanc aerumnam exsequi,
> Decet id pati animo aequo: si id facietis, leuior labos erit.

See Terence, *Phormio* 1. 2. 88: 'Quod fors feret feremus aequo animo.' Cf. Virgil, *Æn.* 5. 710: 'Quidquid erit, superanda omnis fortuna ferenda est'; and *3 Hen. VI* 4. 3. 58: 'What fates impose, that men must needs abide.'

4. 2. 26. **wrack't on Fortunes wheele.** 'Her emblem is a wheel, betokening vicissitude (*N. E. D.*): 1300 *Cursor M* 32719:

> Dame fortune turnes than hir quele
> And castes vs dun vntil a wele.'

Cf. Cicero, *In Pison. Oratio* 10. 22: 'Fortunae rotam pertimescere'; Tibull. 1. 5. 70; Prop. 2. 8. 8; *Hen. V* 3. 6. 28: 'Giddy Fortune's furious fickle wheel'; Chaucer, *Troilus* 1. 850:

> For if her wheel stinte any thing to torne,
> Than cessed she Fortune anon to be.

Other examples may be found in Chaucer, *Knight's Tale* 925; *Sejanus* 3. 144; *Prince Henry's Barriers* 7. 160-1; *Underwoods* 8. 334; *Discoveries* 9. 178; *As You Like It* 1. 2. 35; *Hen. V* 3. 6. 34; *3 Hen. VI* 4. 3. 47; *Hamlet* 2. 2. 517; *Lear* 2. 2. 180; *Ant. and Cleo.* 4. 15. 44; Marlowe, *Edward II* (*Wks.* 2. 214); Overbury, *Characters,* p. 119; *Seruingmans Comfort,* p. 166. Cumberland wrote a comedy, *The Wheel of Fortune* (1779).

For an account of the various attributes of *Fortune,* see Roscher, *Ausführliches Lexikon der Griechischen und Römischen Mythologie* (Leipzig, 1884-1886).

4. 2. 27. Read *patience* as a trisyllable (Abbott 479); likewise in 4. 8. 53.

4. 2. 34. **fortuna non mutuat genus.** From Horace, *Epod.* 4. 5-6:

> Licet superbus ambules pecunia,
> Fortuna non mutat genus.

4. 2. 49. **giue a bowle of rich wine to the health of.** Healths were drunk with head bare: *Epicœne* 3. 388: 'Have her health drunk as often, as bare, and as loud as the best of them'; Dekker, *Honest Whore,* Pt. 2 (*Wks.* 2. 111): 'Be bare, For in the Caps praise all of you haue share'; Chapman, *All Fooles* (*Wks.* 1. 176):

Dariot. Well, Ladies heere is to your honourd healths.
For. What Dariotto, without hat or knee?

The last example indicates another custom, drinking while kneeling. A few lines below, Dariot revises his toast: 'Heere's to the Ladies on my knees.' See Nashe, *Summer's Last Will* (*Wks.* 3.267): '*Bacchus.* Crouch, crouch on your knees, foole, when you pledge god *Bacchus.*' See also Dekker, *Honest Whore,* Pt. 2 (*Wks.* 2.162).

The arms were sometimes pierced, and blood mixed with the wine. See *Cynthia's Revels* 2.280 (cf. p. 357): 'Stabbing himself, and drinking healths'; Dekker, *Honest Whore,* Pt. 1 (*Wks.* 2.38): 'How many Gallants have drunke healths to me, Out of their dagger'd arms'; Cook, *Greenes Tu Quoque* (7.66, Dodsley, 1825): 'I will . . . stab him that will not pledge your health, and with a dagger pierce a vein, to drink a full health to you.' See also Marston, *Dutch Courtezan* (*Wks.* 2.70); Middleton, *Trick to Catch the Old One* (*Wks.* 2.352); *Catiline* 4.208, and cf. Sallust, *Bellum Catilin.* 22.

Brand (2.325-37) has a discussion on the subject of pledging. Dodsley (1825, 3.242) quotes a passage from Barnaby Riche, who wrote an article on the forms prescribed in drinking healths: *The Irish Hubbub, or the English Hue and Cric* (*The Ruffing Order of drinking Healths used by the Spendalls of this age,* 1623, p. 24).

4.2.51. **Passe.** This word was intended either as a command for the soldiers who attended upon Maximilian to leave the room, or as a stage-direction. The latter is more probable. The word was used under similar conditions in *Julius Cæsar* 1.2.24, and W. A. Wright, in his notes on the play, considers the word a stage-direction.

4.2.54. **browne study.** 'A state of mental abstraction or musing: gloomy meditations.'—*N. E. D.* The latter quotes *Diceplay* (1532) 29.6 (Percy Soc., London, 1849): 'Lack of company will soon lead a man into a brown study.' See *Marriage of Witt and Wisdome* (1579) 13 (Shak. Soc., 1846): 'I must be firme to bring him out of his Broune stodie'; *Cynthia's Revels* 2.321: ''T is the horsestart out o' the brown study'; Greene, *Philomela* (*Wks.* 11.120): 'Signeor Giouanni seeing the Countie in a brown study, wakened him of his muse with a merrie greeting.' Greene has other instances: *Wks.* 6.37; 10.17; 13.96; 14.93. The expression is discussed in *Notes and Queries* (3.1.190; 6.2.408; 6.3.54; 6.5.53).

4.2.55. **Your habit and your thoughts are of two colours.** Cf. *Every Man Out* 2.116: 'My thoughts and I were of another world.'

4. 2. 56-7. Whalley and Gifford made two verses here, the division being after *Chamont.*

4. 2. 60. Cupid hath tane his stand in both your eyes. Cf. *Tottel's Miscellany* ('A praise of his Ladye') :

> In eche of her two cristall eyes
> Smileth a naked boye.

Dekker used the same figure in *Old Fortunatus* (*Wks.* 1. 95) :

> Wish but for beauty, and within thine eyes
> Two naked Cupids amorously shall swim.

4. 2. 62-3. a Saint. Another Bridget. Probably a reference to St. Bridget of Ireland (c. 452-523), though Sweden has one of the same name. Regarding the former, the *Encycl. Brit.* (11th ed.) says: 'Refusing to marry, she chose a life of seclusion, making her cell, the first in Ireland, under a large oak tree, whence the place is called Kil-dara, "the church of the oak." The city of Kildare is supposed to derive its name from St. Brigid's cell. Her reputation was not confined to Ireland, for, under the name of St. Bride, she became a favorite saint in England.' Another account will be found in Mrs. Jameson's *Legends of the Monastic Orders* (pp. 195-7).

4. 2. 66. turne tippet. 'To turn one's coat—that is, make a complete change in one's course or condition.'—*C. D.* See *Merry Devil of Edmonton* 3. 2. 138: 'The Nun will soone at night turne tippit; if I can but deuise to quit her cleanly of the Nunry, she is mine owne'; Lyly, *Euphues to Philautus* (*Wks.* 1. 246): 'If *Lucilla* reade this trifle, she will straight proclaime *Euphues* for a traytour, . . . seeing mee tourne my tippet'; Greene, *Mamillia* (*Wks.* 2. 156): 'They accuse women of wauering when as they themselues are such weathercocks as euerie wind can turne their tippets.' Greene has several other examples (*Wks.* 3. 97, 231; 4. 18). See also Beaumont and Fletcher, *Mounsieur Thomas* (*Wks.* 7. 332) :

> You must turn tippet,
> And suddenly, and truly, and discreetly,
> Put on the shape of order and humanity.

Heywood has the phrase in his *Proverbs* (pp. 54, 178-80).

4. 2. 68-9. Cypres Ile . . . Maddam Venus. A pun on *Cypress* (or *Cyprus*), the island, where Venus was worshiped, and *Cypress,* a thin transparent material, originally imported from or through Cyprus, which, when black, was used for mourning. The sense is, Phœnixella, having lived so long in Cyprus (in black), would

eventually be influenced by the 'Cyprean Queen.' The same quibble was used by Shirley, *Love Tricks* (*Wks.* 1. 42):

'Gorg. Goddess of Cyprus—

Bub. Stay; I do not like that word cyprus, for she'll think I mean to make hatbands of her: cannot you call her taffata goddess? or, if you go to stuff, cloth of gold were richer.

Gorg. Oh, there's a conceit; Cyprus is the emblem of mourning, and here by Cyprus you declare how much you pine and mourn after her, sir.'

See *Staple of News* 5. 181:

> Why, this is better far, than to wear cypress,
> Dull smutting gloves, or melancholy blacks.

For other examples, see *Every Man In* 1. 24; *Epigram 73* 8. 183; *W. Tale* 4. 4. 221; *T. Night* 3. 1. 132; Heywood, *Foure P's* 241; Dekker, *Guls Horne-booke* (Nott, p. 100); Middleton, *The Puritan* (Act 1, scene 1, 'Enter'); Milton, *Il Penseroso* 35.

Among the Romans, *cypress*, the evergreen tree, was sacred to Pluto. It was an emblem of mourning, and sprigs of the tree were used at funerals. See Pliny, *Hist. Nat.* 16. 33; Horace, *Od.* 2. 14. 23, and *Epod.* 5. 18; Virgil, *Æn.* 3. 64, and 6. 216; *T. Night* 2. 4. 53; Spenser, *Faerie Queene* 2. 1. 60, and *Daphnaida* 529; Poole, *English Parnassus* (p. 561, London, 1657); Prior, *Poems* ('Ode . . . Queen's Death' 1. 41, London, 1721).

4. 2. 69. *'The* was inserted in a few phrases which had not, though they now have, become adverbial' (Abbott 91). Cf. Franz 268.

4. 3. 2-3. **heres an excellent place for vs to practise in.** The extravagant salutations rehearsed by the two pages remind us of a somewhat similar scene in *Cynthia's Revels* 2. 313-35. Jonson had little sympathy with the affectations of those who fenced, hunted (cf. *Every Man In* 1. 9), courted, or performed the customary social amenities by book or rote. Cf. *As You Like It* 5. 4. 44 ff.; *Rom. and Jul.* 2. 4. 20 ff. The instance in Molière, *Les Précieuses Ridicules*, is familiar, where affected language and manners are satirized in the persons of the two masquerading valets, the Marquis of Mascarille and the Viscount of Jodelet.

4. 3. 14-6. **Mounsieur Onion, . . . me ha see two, tree, foure hundra towsand of your Cousan hang.** Cf. *Every Man In* 1. 79-80: *'Cob. . . . (pulls out a red herring.) . . .* I could weep salt-water enough now to preserve the lives of ten thousand thousand of my kin.' Cf. *Masque of Augurs* 7. 419: 'As it be two, dree, veir, vife towsand mile off.'

Pacue no doubt refers to the ropes of onions strung or plaited together that were displayed at the markets and fairs. See note on 4.7.66. A fair which is known as 'Onion Fair' is still held at Chertsey, Surrey, on Sept. 25 (Holy Rood day). It derives its name from the quantity of onions brought for sale (Brailey and Britton, *History of Surrey* 2. 191).

4.3.79-80. **from the crowne of the head,** etc. The proverb is humorously reversed in *Tale of a Tub* 6. 195: 'From the sole of the head To the crown of the foot.' See *Much Ado* 3.2.9: 'From the crown of his head to the sole of his foot, he is all mirth'; Beaumont and Fletcher, *Honest Man's Fortune* (*Wks.* 3. 368): 'I am all lead; from the crown of the head to the sole of the foot, not a sound bone about me.' See also *Tempest* 4.1.233; *Macbeth* 1.5.43; Middleton, *A Mad World* (*Wks.* 3. 256).

4.3.82-3. **time was, time is, and time shall be.** A probable echo of the words spoken by the brazen head in Greene, *Friar Bacon and Friar Bungay* (*Wks.* 13. 79): 'Time is . . . Time was . . . Time is past.' They are quoted by Overbury in *A Maquerela* (p. 99). Cf. *Every Man In* 1.29: 'Oh, an my house were the Brazen-head now! faith it would e'en speak *Moe fools yet.*' Koeppel gives a list of references to the 'brazen head' (*Ben Jonson's Wirkung* 20. 43).

4.4.4-5. **by our loue . . . The sacred spheare wherein our soules are knit.** Plautus, *Capt.* 402:

> Inter nos fuisse ingenio haud discordabili.

Cf. *Mucedorus* 1.1.4-5:

> Whose deare affections boosome with my heart,
> And keepe their domination in one orbe.

4.4.17. **more precious then thy name.** Chamont addressed him as *Iasper* at the opening of this scene.

4.4.28. **And as his owne respected him to death.** In Plautus the boy is sold as a slave (*Capt.*, Prol. 19-20):

> Is postquam hunc emit, dedit eum huic gnato suo
> Peculiarem, quia quasi una aetas erat.

Cf. *ib.* 273: 'Nec mihi secus erat quam si essem familiaris filius.'

4.4.31. Read *violence* as a disyllable (Abbott 468).

4.5.1-2. **no more of thy songs and sonets.** Cf. *Poëtaster* 2. 374: 'Away with your songs and sonnets.'

A jocular allusion to the poetical miscellanies, and the collections of songs that were being published at the time. Of the former, *Tottel's Miscellany of Songes and Sonnettes* (1557) was the first of

any importance. Of songs and music, Byrd and Morley were noted compilers and publishers. In 1587 Byrd published a collection called *Psalmes, Sonets, and Songs of sadnes and pietie.* Cf. *Merry Wives* 1. 1. 206: 'I had rather than forty shillings I had my Book of Songs and Sonnets here'; *Staple of News* 5. 266:

> His lyrics, and his madrigals; fine songs
> Which we will have at supper.

Cf. *Every Man In* 1. 104.

4. 5. 4-5. **in an Academy still.** He is still in mourning. Black seems to have been the color worn by scholars. Cf. *New Inn* 5. 335:

> *Lord L.* Is he a scholar?
> *Host.* Nothing less;
> But colours for it, as you see; wears black.

Overbury (p. 87) writes: 'A meere scholer is an intelligible asse: or a silly fellow in blacke.' See Greene, *Friar Bacon and Friar Bungay* (*Wks.* 13. 56):

> The towne gorgeous with high built colledges,
> And schollers seemely in their graue attire.

And Dekker, *Iests* (*Pr. Wks.* 2. 275): 'He tooke him [the Precisian] to be a scholler, because he went all in blacke.' In Shirley's *Lady of Pleasure* (*Wks.* 4. 25-6) Lady Bornwell is on the point of fainting when she sees her nephew in his black college attire. See Earle, *Micro-cosmographie* (p. 45, *Engl. Reprints,* ed. Arber).

4. 5. 7. **downe the winde.** A term in hawking, often used figuratively to mean: 'toward ruin or adversity.'—*C. D.* See Madden, *Diary of Master William Silence* (p. 199): 'If you would get rid of an irreclaimable haggard, you would whistle her off and let her down the wind, to prey at fortune'; cf. *Othello* 3. 3. 259-63. For the figurative use, see Taylor, *Motto* (p. 51): 'But his good dayes are past, he's downe the winde'; Breton, *Courtier and Country-man* (p. 177); Pepys, *Diary* 3. 22 (Jan. 25, 1662-1663).

In *Every Man In* (1. 9), Jonson pays his respects to those, who, to gain 'skill in the hawking and hunting language,' purchased books on the subject. That he had no fault to find in the sport itself, nor any censure for those who pursued it for its own sake, may be seen from his epigram, *To Sir Henry Goodyere* 8. 188.

For works on hawking, see Harting, *Bibliotheca Accipitraria;* Turbervile, *Booke of Falconrie;* Latham, *Falconry;* and Michell, *Art and Practice of Hawking.* Strutt (pp. 24-38) gives an account of this sport.

4. 5. 13-4. **super negulum.** Nares says of *supernaculum:* 'A kind of mock-Latin term, intended to mean *upon the nail.* A common term among topers.' He refers to a pamphlet printed in Leipsic in 1746, in which the derivation is discussed. The title is *De Supernaculo Anglorum,* and the derivation is stated thus: 'Est vox hybrida, ex Latina prepositione *super* et Germana *nagel* (a nail) composita.' In a side note to Nashe, *Pierce Penilesse* (*Wks.* 1. 205), we read: 'Drinking super nagulum, a deuise of drinking new come out of Fraunce; which is, after a man hath turnd vp the bottom of the cup, to drop it on his naile, & make a pearle with that is left; which, if it shed, & he cannot make stand on, by reason thers too much, he must drinke againe for his pennance.' The note is a comment on: 'Now, he is no body that cannot drinke *super nagulum.*' See Nashe, *Summer's Last Will* (*Wks.* 3. 266): '*A vous mounsieur Winter,* a frolick vpsy freese, crosse, ho, *super nagulum.*' The stage-direction reads: 'Knockes the Iacke [cup] vpon his thumbe.' See also Massinger, *Virgin-Martyr* (*Wks.* 1. 26): 'Bacchus, the god of brew'd wine, and sugar, grand patron of rob-pots, upsy freesy tipplers, and super-naculum takers.' Cf. *Seruingmans Comfort* (p. 152). A discussion of the term, with references, is to be found in *Notes and Queries* (4. 1. 460, 559) and Brand (2. 238). Cf. the proverb: 'Make a pearl on your nail' (Hazlitt, 1869, p. 271). See Dekker, *Honest Whore,* Pt. 1 (*Wks.* 2. 22):

> I ha done you right on my thumb naile,
> What will you pledge me now?

4. 5. 18. **For that let the higher powers worke.** Cf. Horace, *Od.* 1. 9. 9; 'Permitte divis cetera.'

4. 5. 21-2. **in the crotchets already.** The *N. E. D.* gives this definition of *crotchet:* 'A whimsical fancy; a perverse conceit; a peculiar notion on some point (usually considered unimportant) held by an individual in opposition to common opinion. The origin of this sense is obscure. It has the radical notion of "mental twist or crook."' Hazlitt has 'To have crotchets in one's crown' in his collection of *Proverbs,* p. 419. Jonson uses the same word again in *Volpone* 3. 310: 'I must have my crotchets, and my conundrums.' Cf. *Merry Wives* 2. 1. 159: 'Faith, thou hast some crotchets in thy head'; *Meas. for Meas.* 3. 2. 135; *Much Ado* 2. 3. 158; Brewer, *Lingua* (5. 165, Dodsley, 1825).

4. 5. 27. **no more of this surquedry.** Cf. Chaucer, *Parson's Tale* 403: 'Presumpcioun is whan a man undertaketh an emprise that hym oghte nat do, or elles that he may nat do, and this is called

surquidie'; Spenser, *Faerie Queene* 5.2.30 (cf. 2.12.31; 3.1.13; 3.10.2):

> There they beheld a mighty Gyant stand
> Upon a rocke, and holding forth on hie
> An huge great paire of ballance in his hand,
> With which he boasted, in his surquedrie,
> That all the world he would weigh equallie.

Jonson used the word again in *Love Restored* 7.200.

4.5.28. ad vngem. Exactly, perfectly. The expression is borrowed from sculptors, who, in modeling, give the finishing touch with the nail; or from joiners, who test the accuracy of joints in wood by the nail. See Horace, *Sat.* 1.5.32: 'Ad unguem Factus homo'; Horace, *Ars Poetica* 294: 'Carmen decies castigare ad unguem'; Virgil, *Georg.* 2.277: 'Omnis in unguem . . . secto via limite quadret.' In *Tale of a Tub* (6.135), when Miles Metaphor is recommended as the one to borrow a messenger's coat, Hugh replies: 'He will do it *ad unguem.*' Cf. *Magnetic Lady* 6.72; *L. L. Lost* 5.1.81-3:

> *'Cost.* Go to; thou hast it ad dunghill, at the
> fingers' ends, as they say.
> *Hol.* O, I smell false Latin; dunghill for unguem.'

vpsie freeze. 'In the Dutch fashion, or *à la mode de Frisc.*'—Nares. The *C. D.* has the same explanation, giving as the Dutch origin, *op zijn Friesch,* and adding, *'Upsee* has been conjectured to mean "a kind of heady beer," qualified by the name of the place where it was brewed.' The expression clearly implies deep drinking. See Dekker, *Dead Tearme* (*Pr. Wks.* 4.12): 'Fellowes there are that follow mee, who in deepe bowles shall drowne the Dutchman, and make him lie vnder the table. At his owne weapon of *Vpsie freeze* will they dare him'; Dekker, *Guls Horne-booke* (*Pr. Wks.* 2.206): 'Awake thou noblest drunkerd *Bacchus,* . . . teach me (you soueraigne skinker) how to take the *Germanies vpsy freeze';* Massinger, *Virgin-Martyr* (*Wks.* 1.26): 'Bacchus, the god of brew'd wine and sugar, grand patron of rob-pots, upsy-freesy tipplers, and supernaculum takers'; *Jack Drum's Entertainment* (Simpson, *Sch. of Shak.* 2.165): 'Drinke Dutch, like gallants, let's drinke vpsey freeze'; also Lodge, *Rosalynde* (*Wks.* 1.10); Dekker, *Dead Tearme* (*Pr. Wks.* 2.19, 206; 3.270), and *Seuen Deadly Sinnes* (*Pr. Wks.* 2.19); Nashe, *Pierce Penilesse* (*Wks.* 1.205); Scott, *Lady of the Lake* 6.5.94-5; and cf. *Hamlet* 1.4.8-9. The expression *Upsee-Dutch* occurs in *The Alchemist* (4.142), and in

Beaumont and Fletcher, *Beggar's Bush* (*Wks.* 9. 44). In the latter, reference is made to *Upsey-English* (p. 80).

See Nares for a discussion on *Upsee Freeze*, and Brand (2. 330) for additional examples.

4. 5. 38. a ditty for this handkercher. Later in the scene (l. 53) called a 'posie.' A short motto or verse of poetry, either engraved in a ring, or sent to a lady to accompany some gift or token. In *An English Garner* (pp. 269, 281, 295, ed. Bullen) are to be found the following collections of 'posies': *Love Posies* (*Harl. MS.* 6910, dated about 1596); *Love's Garland* (1624); *Cupid's Posies, For Bracelets, Handkerchers, and Rings; With Scarfs, Gloves, and other things* (1674). They are also in Arber's *English Garner* (1. 611; 8. 97, 351; cf. 8. 410).

See Lydgate, *Minor Poems* (p. 65, Percy Soc.):

> And for youre poyesye these lettres v. ye take,
> Of this name Maria, only for hir sake.

The 'posy' of the ring given by Nerissa to Gratiano (*M. of Venice* 5. 1. 150) was: 'Love me, and leave me not.' Asotus in *Cynthia's Revels* (2. 302) presents a ring with this motto: 'Let this blush for me.' See *Hamlet* 3. 2. 162: 'Is this a prologue, or the posy of a ring.' For other examples, see *Every Man In* 1. 51; *Cynthia's Revels* 2. 242; *Barth. Fair* 4. 424; *New Inn* 5. 310; *Epigram 73* 8. 183; Shakespeare, *Lover's Complaint* 45; Beaumont and Fletcher, *Knight of the Burning Pestle* (*Wks.* 2. 227); Marlowe, *Jew of Malta* (*Wks.* 2. 52); Middleton, *Family of Love* (*Wks.* 3. 113); Shirley, *Lady of Pleasure* (*Wks.* 1. 1. 15).

A handkerchief was a customary token, and it was the gift of either sex. Stow says (*Annals*, 1631, p. 1039): 'It was then the Custome for maydes, and Gentlewomen, to giue their fauourites as tokens of their loue, little handkerchiefs of about three or foure inches square, wrought round about, and with a button, or a tassell at each corner.' In the *Vow Breaker* (Sampson, Act 1, scene 1), Miles, on leaving for the wars, says to Ursula: 'I leave an handkercher with you, 't is wrought with blew coventry.' See *Masque of Owls* 8. 58:

> Their maids and their makes,
> At dancings and wakes,
> Had their napkins and posies.

In the *Courtier and Country-man* (Breton, p. 183), the countryman speaks of the wholesome relations of the young folks in the country, where 'a payre of Gloues & a handkerchiffe are as good as the best obligation.' The fateful handkerchief in *Othello* is a

familiar instance (3. 3. 290): *'Emil.* This was her first remembrance from the Moor.' Later (3. 4. 55), Othello remarks:

> That handkerchief
> Did an Egyptian to my mother give.

The following couplet is selected from *Cupid's Posies* (p. 296, ed. Bullen) as being characteristic:

> This Handkercher to you assures
> That this and what I have is yours.

'Posies' were inscribed also on trenchers: Dekker, *North-ward Hoe* (*Wks.* 3. 38): 'I'll haue you make 12. poesies for a dozen cheese trenchers.' See also *The Devil is an Ass* 5. 4; Dekker, *Honest Whore,* Pt. 1 (*Wks.* 2. 72); Middleton, *Old Law* (*Wks.* 2. 149), and *No Wit, No Help* (*Wks.* 4. 322).

4. 5. 41. **in diebus illis.** An expression used by the following: Greene, *A Quip for an Upstart Courtier* (*Wks.* 11. 222, 230, 245, 294); Nashe, *Terrors of the Night* (*Wks.* 1. 367), *Vnfortunate Traveller* (*Wks.* 2. 230), *Prayse of the Red Herring* (*Wks.* 3. 188); *Seruingmans Comfort* (pp. 135, 146).

Professor Cook reminds me of its extensive use in the Bible. Cruden (*Concordance*) records 26 examples. See Genesis 6. 4: 'There were giants in the earth in those days'; Luke 2. 1: 'And it came to pass in those days.'

4. 5. 48. **danger doth breed delay.** Onion has of course reversed the proverb. Cf. Hazlitt (1907, p. 127). See Greene, *Anatomie of Fortune* (*Wks.* 3. 230): 'Let vs leaue therefore these needlesse protestations, . . . delay breedes danger'; *1 Hen. VI* 3. 2. 33: 'Defer no time, delays have dangerous ends'; Greene, *Carde of Fancie* (*Wks.* 4. 49), *James IV* (*Wks.* 13. 311); Preston, *New Covenant* 435 (1634); *Don Quixote* 2. 41.

4. 5. 50. **Meridian slaue.** See Glossary. The following uses of 'meridian' are cited by the *N. E. D.*: *'Meridian devil:* translation of the Vulgate *dæmonium meridianum* (Ps. 91. 6), for which the Eng. Bible has "the destruction that wasteth at noonday"; Skelton, *Image Ipoc.* 2. 429: "Thou art a wicked sprite, . . . A beestely bogorian, And a devill meridian"; Bale, *Eng. Votaries* 2. 118: "O deuyls merydyane, as the Prophet doth call yow."'

4. 5. 52. **Cupids burden: tis to heauy, to tollerable.** The same misuse of *tolerable* for *intolerable* occurs in *Much Ado* 3. 3. 37: 'To babble and to talk is most tolerable and not to be endured'; and in Heywood, *Faire Maide of the Exchange* (*Wks.* 2. 57): ''T is most tolerable, and not to be endured, flesh and bloud cannot beare it.'

4. 6. 1. Scan (Abbott 456, 465*)*:

Nay I pri | thee Rachel, | I come | to com | fort thee.

I may be regarded as redundant, and final *el* is softened before a vowel.

4. 6. 5-6. Cf. *Every Man In* 1. 202 (original edition):

Methought he bare himselfe with such observance,
So true election and so faire a forme.

4. 6. 9. **turne turtle.** The turtle-dove, often shortened to turtle, was an emblem of chaste and faithful love. See Lyly, *Euphues and his England* (*Wks.* 2. 54): 'The Turtle hauing lost hir mate, wandreth alone, ioying in nothing, but in solitarinesse.' Bond, in a note to the above passage, refers to Bartholomæus Anglicus, *De Prop. Rerum* 12. 34, where the same sentiment is expressed. Pliny writes of the dove, *Hist. Nat.* 10. 52: 'Pudicitia illis prima. . . . Coniugii fidem non violant.'

See also Chaucer, *Parlement of Foules* 355: 'The wedded turtel, with hire herte trewe'; *W. Tale* 4. 4. 154: 'So turtles pair, That never mean to part'; *Troi. and Cres.* 3. 2. 185: 'As true as steel, . . . as turtle to her mate'; cf. *Phœnix and Turtle;* Lyly, *Euphues and his Ephœbus* (*Wks.* 1. 285). In a note to the reference just cited from *W. Tale* (Variorum ed., p. 302), the editor refers to *Gesta Romanorum,* where a young widow says to her father-in-law: 'Donec audiam de sponso meo dulcissimo, ad instar turturis manebo tecum.'

4. 6. 13-4. **But this is, when nature will bestow**
Her gifts on such as know not how to vse them.

Cf. *Every Man Out* 2. 77:

Blind Fortune still
Bestows her gifts on such as cannot use them.

Poetaster 2. 473:

And with her blind hand
She, blind, bestows blind gifts, that still have nurst,
They see not who, nor how, but still, the worst.

Every Man In 1. 11-2:

Have you not yet found means enow to waste
That which your friends have left you, but you must
Go cast away your money on a buzzard,
And know not how to keep it, when you have done?

Devil is an Ass 5. 120: 'That shall be kept for your wife's good, Who will know better how to use it.'

These lines appear in Bodenham's *Belvedere* (p. 149), somewhat altered:

> Fortune her gifts in vaine to such doth giue,
> Who when they liue, seeme as they did not liue.

Zeus is said to have deprived Plutus of his sight, that he might distribute his gifts blindly, and without any regard to merit (Aristophanes, *Plut.* 90; *Schol. ad Theocrit.* 10. 19). Cf. Cicero, *Lael.* 15. 54: 'Non enim solum ipsa fortuna caeca est, sed eos etiam plerumque efficit caecos quos complexa est.'

4. 6. 18. **see the painter,** etc. Of the custom of painting and of using washes to improve the complexion, Strutt (*The Manners and Customs of the English* 3. 103, London, 1776) says: 'These curious arts the moderns must not arrogate to themselves the invention of, for assuredly they are of very ancient date; though the first mention that I remember to have seen of painting being used in England, is in a very old MS. which is preserv'd in the Harleian Library (1605), which I suppose is full as old as the 14th century.' From this MS. he then quotes three recipes, of which the following is the first: 'Moeng (mix) to gyder the milk of an asse, and of a blak kow and brimstone, of everych y lucke [yliche?] moche (of each a like quantity) and anoynte thy face, so thu shalt be fayr and hwyt (white).'

In *The Devil is an Ass* (5. 68, and 104-5), the ladies are informed at a great length of all the fashionable washes and cosmetics then in vogue in Spain. Stubbes (pp. 55-60) considered this custom 'most offensiue to God, and derogatorie to his maiestie.'

4. 7. — **Enter Onion and Iuniper.** Jonson regularly makes a new scene when a character enters who alters the situation. This is the case even when characters remain on the stage from the preceding scene. The following are a few examples taken at random from the folio of 1616: *Cynthia's Revels,* Act 1, scene 2; *Poetaster,* Act 2, scene 2; *Alchemist,* Act 1, scene 2; *Epicœne* Act 1, scene 2.

4. 7. 5. **I am betwixt [bewitched].** Jonson makes other allusions to witchcraft in this play (1. 5. 45; 2. 7. 147-8). He has treated the matter more fully in *The Devil is an Ass; The Masque of Queens;* and *The Sad Shepherd.* Characteristic plays on the subject by contemporary dramatists are, of course: Shakespeare's *Macbeth;* Middleton's *The Witch;* and Ford, Dekker, and Rowley's *The Witch of Edmonton.*

4. 7. 10-3. **Hay my loue? O my loue, . . . O delicate trip and goe.** Cf. Nashe, *Wks.* 3. 332 (Preface, *Astrophel and Stella*): 'My stile is somewhat heauie gated, and cannot daunce trip and goe so

liuely, with oh my loue, ah my loue, all my loues gone, as other Sheepheards that haue beene fooles in the Morris time out of minde.'

The expression *trip and go* was frequently used by Simon Eyre in the *Shoemaker's Holiday* (Dekker, *Wks.* 1. 20, 23, 62, 72). Cf. *L. L. Lost* 4. 2. 145: 'Trip and go, my sweet; deliver this paper'; Gosson (p. 25): 'Trype and goe, for I dare not tarry'; *Tempest* 4. 1. 46; Nashe, *Summer's Last Will* (*Wks.* 3. 240): Milton, *L'Al.* 33. For other references, and for the words and music of a song with this title, see Chappell (1. 130-1).

4. 7. 35. **radamant.** Juniper may have had in mind either Rhadamanthus or Bradamant. Each is used elsewhere in Jonson's works, the former in *The Poetaster* (2. 413) and *Epigram 133* (8. 239), and the latter in *The Alchemist* (4. 68). 'Radamant' is suggestive, too, of Rodomont, the Moorish king in *Orlando Innamorato* and *Orlando Furioso*.

4. 7. 36. **Mathauell.** Niccolo Machiavelli (1469-1527), the celebrated statesman and author who lived in Florence. Meyer in his article, 'Machiavelli and the Elizabethan Drama' (*Litterarhistorische Forschungen* 1. 89-90), says this is the first instance of a woman being called a Machiavel. He cites four other instances. In 1604 Andrew published a poem, *The Vnmasking of a feminine Machiavell.* Ward (1. 339) has a note on Machiavelli's appearances in Elizabethan literature.

See *Merry Wives* 3. 1. 104: 'Am I politic? am I subtle? am I a Machiavel'; Greene, *Mamillia* (*Wks.* 2. 205): 'So *Pharicles* . . . beeing in the state of his life such a mutable machauilian, as he neither regarded friend nor faith, oath nor promise, if his wauering wit perswaded him to the contrarie.' In Nashe, *Saffron-Walden* (*Wks.* 3. 137), Dr. Perne is called: 'An apostata, an hipycryte, a Machauill, a cousner, a iugler.'

Other references may be found in *1 Hen. VI* 5. 4. 74; *3 Hen. VI* 3. 2. 193; *Magnetic Lady* 6. 26; Greene, *Cony-Catching,* Pt. 2 (*Wks.* 10. 73); Nashe, *Pierce Penilesse* (*Wks.* 1. 176, 220).

4. 7. 40-3. **Iuni. You smell my meaning.**
Oni. Smell, filthy, fellow Iuniper filthy?
smell? O most odious. Cf. *Every Man In* 1. 27:

> *'Cob.* I smell his ghost ever and anon.
> *Mat.* Smell a ghost! O unsavory jest!'

4. 7. 45. **smell a rat.** An expression found in Ray (p. 143) and Hazlitt (1907, p. 493). It is quoted in *Tale of a Tub* 6. 194; *Look About You* (7. 416, Dodsley, 1874); Butler, *Hudibras* 1. 1. 821.

4. 7. 51-2. **sweet hart? . . . And bag pudding.** 'A pudding made evidently of flour and suet, with plums, and of an elongated shape, as it had two ends. It probably represented our rolly-polly puddings, and seems from the frequent allusions to it to have been a very popular dish at the tables of the middle and lower classes.'—Nares. Grose (p. 192) calls it a 'Leicestershire plower.' In another place (p. 148), he says that 'bag-pudding' was a jocular appellation given by the Scotch for an English poke-pudding.

'Sweet-heart and bag-pudding' was a proverbial expression (Ray, p. 45). See Day, *Humor Out of Breath* 2. 1. 25: 'Farewell sweet heart—God a mercy, bag pudding.'

For other references to bag-pudding, see Hazlitt, *Proverbs* (1907, p. 397); *Three Ladies of London* (6. 312, Dodsley, 1874); Heywood, *Edward IV* (*Wks.* 1. 47); Cartright, *Ordinary* (10. 193, Dodsley, 1826).

4. 7. 61. **conni-catching.** Cheating, swindling. A 'cony-catcher' was a rogue or cheat who preyed upon and gulled the simple people of London. The term was made famous by Greene's *Defence of Conny-Catching*, published in 1591. It is a metaphor taken from the cunning artifices practised in robbing cony- or rabbit-warrens.

The first use of the term given in the *N. E. D.*, with this sense, is from *Nobody and Somebody* (Simpson, *Sch. of Shak.* 1. 338): 'If I had not overheard this treason to his person, these cunni-catching knaves would have made lesse than Nobody of him.' In *Every Man In* (1. 67), Stephen calls Brainworm a 'coney-catching rascal' for selling him a supposed Toledo rapier. Slender has the same epithet for Bardolph, Nym, and Pistol (*Merry Wives* 1. 1. 128). In Nashe, *Terrors of the Night* (*Wks.* 1. 362), we read of 'Cony-catching Riddles'; and in his *Vnfortunate Traveller* (*Wks.* 2. 259), reference is made to a 'fine cunny-catching corrupt translation.' See also *T. of Shrew* 4. 1. 45; 5. 1. 102; and *Seruingmans Comfort* (pp. 125, 147). Hart has an article on Greene's 'Cony-catching series' in *Notes and Queries* (10. 2. 484).

4. 7. 62. **Onion gets vp into a tree.** Plautus, *Aul.* 678-9:

> Iam ego illuc praecurram atque inscendam
> aliquam in arborem
> Indeque obseruabo aurum ubi abstrudat senex.

Regarding the difference in motive of this scene, Gifford says: 'In Plautus the discovery of the treasure is the prime object; in Jonson, it is merely incidental, and forms no necessary part of the plot. Rachel might have obtained a husband had Jaques been as poor as every one thought him; whereas the Lar kindly informs us

in the prologue, that the treasure was expressly bestowed on Euclio, that he might be enabled to give a marriage portion with his daughter to a youth of quality.'

4. 7. 66. Pitiful Onion, that thou hadst a rope. References to a rope were usually made with a quibble. Onion's use of the word here is not quite clear. It may be the customary joke, a reference to the gallows. See *Tempest* 1. 1. 33: 'Stand fast, good Fate, to his hanging: make the rope of his destiny our cable'; *1 Hen. VI* 1. 3. 53: 'I cry, a rope! a rope!'

Again, the remark may be a quibble on his own name. The *N. E. D.* gives as one meaning of rope: 'A number of onions strung or plaited together.' Cf. Heywood, *Proverbs,* p. 206: 'Wilt thou hang up with ropes of onions.' Earlier in our play (4. 3. 14-6) a humorous reference is made to a rope of this character. See also *Appius and Virginia* (4. 151, Dodsley, 1874):

Reward. Then for thy reward, then, here is a rope.
Haphazard. Nay, soft, my masters: by Saint Thomas of Trunions,
I am not disposed to buy of your onions.

Parrots were taught to cry 'rope.' Onion's remarks were intended to cause laughter, and the expression under consideration may refer as well to parrots as to hanging or onions. Cf. Taylor, p. 265, *Epigram 31:*

Why doth the Parrat cry a Rope, a Rope?
Because hee's cag'd in prison out of hope.

In this connection, see Butler, *Hudibras* 1. 1. 549-52; *Magnetic Lady* 6. 101; *Com. of Errors* 4. 4. 44-6.

4. 7. 68, 70. garlique. In Dekker, *Satiromastix* (*Wks.* 1. 201), Tucca says to Horace (supposed to be Jonson): 'Demetrius shall write thee a Scene or two in one of thy strong garlicke Comedies; and thou shalt take the guilt of conscience for't, and sweare 't is thine owne olde lad, 't is thine owne.'

4. 7. 73-5. deliuer, etc. Plautus, *Aul.* 634:

Evc. Redde huc sis. *Str.* Quid tibi uis reddam?
Evc. Rogitas?

4. 7. 75-7. wouldst thou shew me thy hands, etc. Plautus, *Aul.* 640-1:

Evc. Ostende huc manus.
Str. Em tibi, ostendi: eccas. *Evc.* Video. Age ostende etiam tertiam.

Also 649-50:

Evc. Age rusum ostende huc manum
Dexteram. *Str.* Em. *Evc.* Nunc laeuam ostende.
Str. Quin equidem ambas propero.

Whalley has pointed out Jonson's indebtedness to Plautus, in regard to this scene.

4.7.75-87. The speeches in this scene are a mixture of prose and verse, intended no doubt to show the excitement of the participants. Even Juniper and Onion resort to verse. That such verses occur more than once would seem to show they were not accidental.

Several speeches by Jaques and Juniper, not considered as verse by Gifford, may possibly be regarded as such:

Jaq. O thou wouldst have me tell thee, wouldst thou?
Shew me thy hands, what hast thou in thy hands?
Jun. Here be my hands.
Jaq. Stay, are n't thy fingers' ends begrimed with dirt?
No, thou hast wiped them.
Jun. Wiped them!
Jaq. Ay, thou villain;
Thou art a subtle knave. Put off thy shoes;
Come, I will see them; give me a knife here, Rachel,
I'll rip the soles.
Oni. [*above.*] No matter, he's a cobler, he can mend them.
Jun. What, are you mad, are you detestable?
Would you make an anatomy of me?
Think you I am not true orthography?

4.7.85. **What are you mad.** Plautus, *Aul.* 642-3:

Laruae hunc atque intemperiae insaniaeque
agitant senem.
Facin iniuriam mihi an non?

4.7.95-7. **let me see these drums,** etc. Plautus, *Aul.* 646-7:

Evc. Agedum, excutedum pallium.
Str. Tuo arbitratu. *Evc.* Ne inter tunicas habeas.

bombard slops. 'Bombard,' as a *noun,* referred to a species of cannon. From a resemblance to the latter, its meaning was made to include a large leather jug or bottle for holding liquor. See *Mercury Vindicated* 7.235; *Masque of Augurs* 7.414; *Tempest* 2.2.21; *1 Hen. IV* 2.4.497; and *Hen. VIII* 5.4.85. When large loose breeches became the fashion, they received the name of 'bombards,' from their resemblance to the leather bottles: 'Bombards

was a style of breeches worn in the seventeenth century, before the introduction of tight-fitting knee-breeches. They reached to the knee, and were probably so named because they hung loose and resembled the leathern drinking-vessels called bombards.'—*C. D.* Neither the *N. E. D.* nor the *C. D.* gives *bombard* as an adjective. The noun was used in combinations, such as, *bombard-like, bombard-man, bombard-phrase, bombard-style.* Jonson used three of these: 'bombard-man,' Masque, *Love Restored* 7. 203; 'bombard-phrase,' Trans. Horace, *Art of Poetry* 9. 87; 'bombard-style,' *Epigram 133* 8. 234, 467. Among these may be classed the 'bombard slops' of our text.

The usual term, however, for this loose style of breeches, was 'slops.' Originally large, their size was further emphasized by stuffing them with hair, cotton, rags, etc.: Strutt (3. 84): 'These slops or breeches, or trunk hose, they used to stuff out with rags, or such-like stuff, till they brought them to an enormous size.' Bulwer tells of a gallant who stuffed his with bran (*Man Transformed,* pp. 541-2, London, 1653). Peck relates the same incident in his *Desiderata Curiosa* (2. 575, London, 1779). Peck (2. 576), quoting from Bulwer (p. 542), speaks of a man who was brought before a judge for violating the law against stuffed breeches. In these were found a pair of sheets, two table cloths, ten napkins, four shirts, a brush, glass, and comb, with night caps, and various other articles. The same account is given by Strutt (3. 84), and by Weber in his edition of Beaumont and Fletcher (*Wks.* 5. 458). See Wright, *Passions of the Minde* (p. 332, London, 1604, 1630): 'Sometimes I have seene *Tarleton* play the Clowne, and use no other breeches, than such slops or slivings, as now many Gentlemen weare, they are almost capable of a bushell of wheate, and if they be of sacke-cloth, they would serve to carry Mawlt to the Mill. This absurd, clownish and unseemely attyre, only by custome now, is not misliked, but rather approoved'; *Every Man In* 1. 45-6: 'I'll go near to fill that huge tumbrel-slop of yours with somewhat, an I have good luck: your Garagantua breech cannot carry it away so.' In Greene, *Looking-Glasse for London* (*Wks.* 14. 105-6), Adam, a servant, enters 'with a bottle of beere in one slop, and a great peece of beefe in an other.' The *N. E. D.* says: 'In the Geneva, Bishops', and Douay Bible, *sloppes* is employed in rendering Isa. 3. 20.' Don Pedro (*Much Ado* 3. 2. 34-7) speaks of Benedick as appearing 'in the shape of two countries at once, as a German from the waist downward, all slops, and a Spaniard from the hip upward, no doublet.'

Various qualifying words were used—'Dutch': Middleton, *Roaring Girl* (*Wks.* 4. 53); 'French': *Rom. and Jul.* 2. 4. 47; 'Spanish':

Alchemist 4. 146; Dekker, *Guls Horne-booke* (*Pr. Wks.* 2. 210); 'green': Beaumont and Fletcher, *Prophetess* (*Wks.* 8. 281); 'great': *Alchemist* 4. 96; Marston, *Antonio and Mellida*, Pt. 1 (*Wks.* 1. 83); Middleton, *No Wit, No Help* (*Wks.* 4. 308); 'side': Greene, *Mamillia* (*Wks.* 2. 19); Peele, *Old Wives Tale* 1. 1. 36; 'round': Marlowe, *Faustus* (*Wks.* 1. 230); Greene, *Reports of the Shepheards* (*Wks.* 6. 57); 'dangling': Beaumont and Fletcher, *Scornful Lady* (*Wks.* 3. 14).

Additional examples may be found in Sidney, *Arcadia* (p. 85, ed. Friswell, London, 1867); *L. L. Lost* 4. 3. 59; *2 Hen. IV* 1. 2. 35; Beaumont and Fletcher, *Mad Lover* (*Wks.* 6. 134); Middleton, *Blurt, Master-Constable* (*Wks.* 1. 26, 80); *Every Man In* 1. 102-3. Consult Fairholt, *Costume* (1. 237, 263; 2. 371), for a description, with numerous prints, of this garment.

4. 7. 99-101. **this rug, this hedghogs nest**, etc. See Dekker, *Guls Horne-booke* (*Pr. Wks.* 2. 229): 'Long haire will make thee looke dreadfully to thine enemies, and manly to thy friends'; *T. Night* 1. 3. 99-101:

> *Sir And.* O, had I but followed the arts!
> *Sir Tob.* Then hadst thou had an excellent head of hair.

4. 7. 104-6. Cf. *Every Man In* 1. 46:

> Yet my troubled spirit's somewhat eased,
> Though not reposed in that security
> As I could wish.

4. 7. 105. *His* was used as the genitive of *it* as well as of *he*. In this instance the use of *his* may be due to the personification of *fear*. Cf. our text, 4. 1. 13. See *Grammar* 9. 297; Abbott 228, 229; Franz 203-14.

4. 7. 117. Preposition omitted after *scape*. This was frequently the case after verbs of motion (Abbott 198; Franz 630).

4. 7. 129. **drinke it greedily with both mine eares.** The same figure is used by Shakespeare, *Rom. and Jul.* 2. 2. 58: 'My ears have not yet drunk a hundred words.' The figure is an old one, as Theobald points out (p. 220). See Ovid, *Tr.* 3. 4. 39-40:

> Nostra tuas vidi lacrymas super ora cadentes,
> Tempore quas uno, fidaque verba, bibi.

Also Horace, *Od.* 2. 13. 30; Propertius 3. 6. 8.

4. 7. 141. **My feete part from you, but my soule dwels with you.** Plautus, *Aul.* 181:

> Nunc domum properare propero: nam egomet sum hic,
> animus domist.

4. 7. 142-3. **fortune my foe.** The title of a popular ballad sung to the tune of *Fortune*. There were many variations of the ballad, and numerous parodies. Chappell (1. 162) published the words of one version, and the music. There are twenty-two stanzas, of which the following is the first:

> Fortune my foe, why dost thou frown on me?
> And will thy favours never greater be?
> Wilt thou, I say, for ever breed me pain,
> And wilt thou not restore my joys again?

In Brome, *Antipodes* (*Wks.* 3. 283), the song is whistled. The expression *Fortune my foe* was freely used by writers: *Gipsies Metamorphosed* 7. 385: 'I swear I'll never marry for that, an't be but to give *fortune, my foe,* the lie'; *Hen. V* 3. 6. 41: 'Fortune is Bardolph's foe, and frowns on him'; Harvey, *Foure Letters* (*Wks.* 1. 178): 'Who euer hearde me complaine of ill-lucke, or once say, *Fortune my foe';* Nabbes, *Unfortunate Mother* (*O. E. Plays* 2. 154): 'Fortune hath bin my Matchiaveile.'

For other examples, see Chaucer, *Troilus* 1. 837; *Merry Wives* 3. 3. 69; Lyly, *Maydes Metamorphosis* (*Wks.* 3. 358); Beaumont and Fletcher, *Knight of the Burning Pestle* (*Wks.* 2. 225), and *Custom of the Country* (*Wks.* 4. 394); Greene, *Pinner of Wakefield* (*Wks.* 2. 170, ed. Dyce); *Returne from Parnassus* (p. 29); Chappell (1. 162-4); Brewer, *Lingua* (5. 166, Dodsley, 1825).

Horace remarks on the hostility of Fortune (*Sat.* 2. 8. 61; cf. 2. 2. 126): 'Heu, Fortuna, quis est crudelior in nos Te deus.'

4. 7. 148. **panurgo.** Probably a reference to Panurge, a humorous character in Rabelais' *History of Gargantua and Pantagruel.* Cf. *Every Man In* 1. 46: 'Your Garagantua breech cannot carry it away so.' Pantagruel is mentioned in *The New Inn* 5. 325.

4. 7. 161. *Of* for *on* (Abbott 175; Franz 520).

4. 7. 163. *To* was omitted before the indirect object of *say* (Abbott 201, 220).

mad Greeke. 'A merry fellow, a roysterer, a boon companion, a person of loose habits.'—*N. E. D.* 'The Greeks were proverbially spoken of by the Romans, as fond of good living and free potations; and they used the term *graecari,* for to indulge in these articles.'—Nares. The word *pergraecor* is defined: 'To live like the Greeks (revel, carouse).' See Plautus, *Mostellaria* 1. 1. 21: 'Dies noctesque bibite pergraecamini'; and Julius Paulus, *Ex Fest.* (p. 215, ed. Müll.): 'Pergraecari est epulis et potationibus inservire.' Cf. Juvenal, *Sat.* 3. 78: 'Graeculus esuriens'; and see Mayor's edition of the *Satires* (1. 191) for references on this passage. Cf. also

Volpone 3. 254: 'Let's die like Romans, Since we have lived like Grecians.'

Reference to the Greeks, such as the one in our text, are of course not to be construed literally. Some qualifying word was generally used, such as *merry, mad, foolish*—'merry': *Troi. and Cres.* 4. 4. 58: 'A woful Cressid 'mongst the merry Greeks'; cf. *ib.* 1. 2. 119; Beaumont and Fletcher, *Woman's Prize* (*Wks.* 7. 132): 'Go home, and tell the Merry Greeks that sent you'; *New Inn* 5. 337; *Tale of a Tub* 6. 190; Dekker, *Guls Horne-booke* (*Pr. Wks.* 2. 227); and cf. Matthew Merrygreek, the parasite in *Ralph Roister Doister;* 'mad': Dekker, *Shoemaker's Holiday* (*Wks.* 1. 23): 'Drinke you mad Greekes, and worke like Trojans'; *Pan's Anniversary* 8. 43; Dekker, *Iests* (*Pr. Wks.* 2. 349); *Return from Parnassus* (p. 33). See Jonson's 'Character' of Coryat (*Crudities* 1. 17, Glasgow, 1905): 'Hee is a mad Greeke, no lesse than a merry.' 'Foolish' occurs: *T. Night* 4. 1. 19: 'Foolish Greek, depart from me.'

4. 7. 167. **gold is but mucke.** The proverb in Hazlitt runs: 'Muck and money go together' (p. 286); and 'Riches are like muck, which stink in a heap, but spread abroad, make the earth fruitful' (p. 325). See Bacon, *Essays* ('Seditions and Troubles'): 'Money is like muck, not good except it be spread.'

The first example given by the *N. E. D.* of 'muck' used to mean money is: *a* 1300, *Sarmun* xx. in *E. E. P.* (1862) 3: 'The wrecchis wringit the mok so fast up ham silf hi nul noght spened.' See Occleve, *De Reg. Princ.* 1632: 'But they that marien hem for muck & good Only, & noght for loue.' Spenser used the word with the same sense (*Faerie Queene* 2. 7. 10; 3. 10. 31). See also Dekker, *Deuils Answer* (*Pr. Wks.* 2. 136); Massinger, *City Madam* (*Wks.* 4. 71); and cf. *Coriolanus* 2. 2. 129-30; *Cymbeline* 3. 6. 54; *Jack Drum's Entertainment* (Simpson, *Sch. of Shak.* 2. 138).

Professor Cook referred me to the 'Man with the muck-rake' in Bunyan's *Pilgrim's Progress* (Pt. 2). Chaucer used 'mokeren' (to heap up) and 'mokerers' (heapers up, hoarders) with reference to riches (*Boece* 425).

4. 7. 168. **an eye to the maine chance.** The *main chance* was 'a term in the game of Hazard. In quotations, only *fig.* and *allusive.* . . . Phrases, *To look, have an eye,* etc., *to the main chance:* To use one's best endeavors, be solicitous (about some object).'—*N. E. D.* In the *C. D.*, the game is briefly explained thus: 'The players are a caster and any number of setters. . . . The caster first calls a main—that is, he calls any of the numbers 5, 6, 7, 8, or 9. He then throws his chance. If this is 2, 3, 11, or 12, it is called *crabs* and he loses, unless the main were 7 and he throws 11, or the

main were 6 or 8 and he throws 12. In these cases, and also if he throws the main, his throw is called *nick*, and he wins. If he throws neither crabs nor nick, he must continue to throw until he again throws the main or his chance; if he throws the former first, the setter wins, if the latter the caster wins.' For a more complete explanation, see *Encycl. Brit.*, 11th ed. (*s. v.* Hazard), or Seymour, *Compleat Gamester* (pp. 252-5, London, 1739).

The following are some examples of the use of the expression: Wilson, *Three Ladies of London* (6. 343, Dodsley, 1874): 'Trust me, thou art as crafty, to have an eye to the main-chance as the tailor, that out of seven yards stole one and a half of durance'; *2 Hen. VI* 1. 1. 208-12:

> *Sal.* Then let's make haste away, and look unto the main.
> *War.* Unto the main! O father, Maine is lost, . . .
> Main chance, father, you meant.

Also *1 Hen. IV* 4. 1. 47; *2 Hen. IV* 3. 1. 83; Nashe, *Foure Letters* (*Wks.* 1. 330); Greene, *Disputation* (*Wks.* 10. 269); Lyly, *Euphues* (*Wks.* 1. 245); Hazlitt, *Proverbs* (1869, p. 269).

4. 7. 181-2. most sumptuously attired. Though the extravagance in men's dress at this time was not quite so marked as during the reign of Henry VIII, it was sufficient to evoke criticism. See Harrison (1. 168): 'And as these fashions are diuerse, so likewise it is a world to see the costlinesse and the curiositie: the excesse and the vanitie: the pompe and the brauerie: the change and the varietie: and finallie the ficklenesse and the follie, that is in all degrees: in somuch that nothing is more constant in England than inconstancie of attire'; *Seruingmans Comfort* (p. 154): 'Trust me, I holde this excessiue costly Apparell a great cause why Gentlemen cannot maynteyne their wonted and accustomed bountie and liberalitie in Hospitalitie & house-keeping: for when as the Mercers booke shall come, Item for so many yardes of Cloth of Golde, of Siluer, Veluets, Sattin, Taffata, or such lyke ware: the Goldsmithes Debet for Chaynes, Ringes, Jewels, Pearles, and precious Stones: the Taylors Bill, so much for such a Sute of laced Satten, and such lyke superfluous Charges, amounting in one yeere to more then the reuenues of his Landes'; Dekker, *Seuen Deadly Sinnes* (*Pr. Wks.* 2. 59): 'An English-mans suite is like a traitors bodie that hath beene hanged, drawne, and quartered, and is set vp in seuerall places: his Codpeece is in *Denmarke*, the coller of his Dublet and the belly in *France:* the wing and narrow sleeue in *Italy:* the short waste hangs ouer a *Dutch* Botchers stall in *Vtrich:* his huge sloppes speakes *Spanish: Polonia* giues him the Bootes.'

In *Every Man Out,* in the character of Fastidious Brisk, Jonson satirized the tendency of following the fashions in dress. See also *Discoveries* 9. 181. References to Jonson's works, dealing with this subject, will be found in the Introduction (p. xxv, note 91); cf. *T. of Shrew* 4. 3. 55-8; 5. 1. 68-70; *M. of Venice* 1. 2. 79; *Hamlet* 1. 3. 70-4; Middleton, *Father Hubbard's Tales* (*Wks.* 8. 68-71); Traill (3. 159, 274, 387); Stubbes (1. 26-87). In the last (p. 239), many other examples may be found.

Statutes were enacted to check the extravagance in apparel, and to regulate what the different classes should wear (Traill 3. 161, 388). Cf. Gosson (p. 39). For historical treatises, see Fairholt (*Costume*); Hill, *History of English Dress* (N. Y., 1893); Ashdown, *British Costume During XIX Centuries* (London and Edinburgh, 1910).

4. 7. 190. **gudgeon.** The word occurs again in the *Alchemist* (4. 76) with the sense of a credulous or gullible person, used figuratively, one of the original meanings being a small fresh-water fish. Cf. *M. of Venice* 1. 1. 102.

4. 8. 2. **Neuer was man so palpably abusd.** Plautus, *Capt.* 656-7:

> Ita mi stolido sursum uorsum os subleuere offuciis.
> Hicquidem me numquam irridebit.

4. 8. 14-5. **The true Chamount set free,** etc. Plautus, *Capt.* 654-5:

> Illic seruom se assimulabat, hic sese autem liberum.
> Nuculeum amisi, reliqui pigneri putamina.

4. 8. 24-6. This speech was arranged by Whalley and Gifford:

> *Count F.* Monsieur Gasper!
> On what occasion did they change their names,
> What was their policy or their pretext?

4. 8. 29-31. Cf. *Every Man Out* 2. 183: 'If the Adalantado of Spain were here he should not enter.'

Amurath. There have been five sultans of this name: Amurath I (reigned 1359-1389); II (1421-1451); III (1574-1595); IV (1623-1640); V (May to Aug., 1876).

The appearance of Marlowe's *Tamburlaine* (1587) seems to have made the Turks popular subjects for the drama. The following may be given as typical: Marlowe, *Jew of Malta* (1590); *Soliman and Perseda* (1592); Peele, *Battle of Alcazar* (1594) and *Turkish Mohamet* (never published); *Tragical Reign of Selimus* (1594); Greene, *Alphonsus of Arragon* (1599); *Life and Death of Captaine Thomas Stukeley* (1605); and Mason, *The Turke* (1610).

In the *Battle of Alcazar,* the name 'Amurath' appears about 30 times. In *Alphonsus of Arragon,* it is 'Amurack, the Great Turk.' See also *2 Hen. IV* 5. 2. 48: 'Not Amurath an Amurath succeeds, but Harry, Harry.'

For an account of the Turks in English literature, see Conant, *The Oriental Tale in England in the Eighteenth Century* (N. Y., 1908).

4. 8. 39. **My sences loath the Sauiour of thy breath.** Cf. *Every Man Out* 2. 136: 'I can but faintly endure the savour of his breath.'

4. 8. 40. The second syllable of *poyson* is softened (Abbott 470).

4. 8. 43. **Fetch forth that Gasper.** In a note to this passage, Whalley refers to the *Captivi* of Plautus as the source of this plot in our play.

4. 8. 55. The verbal, used as a noun, was often followed by *of* when *the* did not precede (Abbott 178, 373; Franz 667).

4. 8. 59. **We vow'd one mutuall fortune, good or bad.** Cf. Marlowe, *1 Tamburlaine* (*Wks.* 1. 44): 'Vowing our loves to equal death or life.'

4. 8. 60. *Of* used for *by* (Abbott 170; Franz 519).

4. 8. 86-8. **thou ill-bred slaue,**
That sets no difference twixt a noble spirit,
And thy owne slauish humour.

Cf. *Every Man In* 1. 149, note (original edition):

> But that this barren and infected age
> Should set no difference 'twixt these empty spirits
> And a true poet.

Poetaster 2. 387:

> When, would men learn but to distinguish spirits,
> And set true difference 'twixt those jaded wits . . .
> And the high rapture of a happy muse.

4. 8. 89-91. **But ile take worthy vengeance on thee,** etc. Plautus, *Capt.* 681-2:

> *He.* At cum cruciatu maxumo id factumst tuo.
> *Tyn.* Dum ne ob malefacta peream, parui existumo.

Alas, these threats are idle, like the wind, etc. Cf. *J. Cæsar* 4. 3. 66-9:

> There is no terror, Cassius, in your threats,
> For I am arm'd so strong in honesty
> That they pass by me as the idle wind,
> Which I respect not.

4.8.92-3. **thou shalt want no torture, . . . bring him away.** Plautus, *Capt.* 721-3:

> Ducite,
> Vbi ponderosas crassas capiat compedes:
> Inde ibis porro in latomias lapidarias.

4.8.94. **Welcome the worst, I suffer for a friend.** Plautus, *Capt.* 687-8:

> Meumque potius me caput periculo
> Praeoptauisse quam is periret ponere.

4.8.95. **Your tortures will . . . end.** Plautus, *Capt.* 742-3:

> Et si peruiuo usque ad summam aetatem, tamen
> Breue spatiumst perferundi quae minitas mihi.

4.8.113-4. **this steele shall engraue it on his burgonet.** Cf. Greene, *Selimus* (*Wks.* 14.285):

> But we shall soone, with our fine tempered swords,
> Engraue our prowesse on their burganets.

And *2 Hen. VI* 5.1.200: 'And that I'll write upon thy burgonet.'

ACT V

5.1.6-7. **Renounce this boy-gods nice idolatry,**
Stand not on complement, and wooing trickes.

Cf. *Every Man In* 1.90 (original edition):

> Cosen, lay by such superficiall formes, . . .
> Stand not so much on your gentility.

5.1.10. Here and in nearly all the instances that follow, *Iaques* is to be read as a disyllable (Abbott 489).

5.1.12-4. Whalley and Gifford formed two verses of these lines, the first being:

> Shalt be his son-in-law.
> *Chris.* He has.
> *Ang.* He has!

The changes of this character, which Whalley and Gifford found it necessary to make in the text of the remaining scenes, are so numerous that it would require too much space to record them. No attempt, therefore, will be made to do so.

5.1.17. **Why he is more inconstant then the sea.** Cf. *The Forest* 8.264: '[Love is] Inconstant, like the sea, of whence 't is born.'

5. 1. 18. **His thoughts, Cameleon-like, change euery minute.** The change in color, characteristic of the chameleon, is mentioned by Pliny, *Hist. Nat.* 8. 51: 'Et coloris natura mirabilior: mutat namque eum subinde, et oculis, et cauda, et toto corpore, redditque semper quemcunque proxima attingit, praeter rubrum candidumque.' Cf. Aelian, *De Nat. Anim.* 2. 14. Aristotle (*De Part. Anim.* 4. 11) attributes the change in hue to fear.

See *T. G. of Verona* 2. 4. 23-6:

> *Sil.* What, angry, Sir Thurio! do you change colour?
> *Val.* Give him leave, madam; he is a kind of chameleon.

Greene, *Mamillia,* Pt. 1 (*Wks.* 2. 120): '[Love is] more variable in thought then ye Camelion in hue'; Nashe, *Pierce Penilesse* (*Wks.* 1. 224): 'He grew in league with an old Camelion, that could put on all shapes, and imitate any colour, as occasion serued.'

'From their inanimate appearance, and power of existing for long periods without food, they were formerly supposed to live on air.'—*N. E. D.* For references to this belief, see Pliny, *Hist. Nat.* 8. 51; Ovid, *Metam.* 15. 411; *Hamlet* 3. 2. 97; Lyly, *Endimion* (*Wks.* 3. 50); Greene, *Groats-worth of Wit* (*Wks.* 12. 133). Bond (see Lyly above) refers to Bartholomæus Anglicus, *De Prop. Rerum* 18. 21. See also Purchas, *Hakl. Posth.* 4. 12 (Glasgow, 1905).

Additional references to the chameleon: *Volpone* 3. 279; *Staple of News* 5. 221; *T. G. of Verona* 2. 1. 178; *3 Hen. VI* 3. 2. 191; Drummond, *Poems* 2. 248 (ed. Ward, N. Y. and London, 1894); Dekker, *Wonderfull Yeare* (*Pr. Wks.* 1. 117), *Seuen Deadly Sinnes* (*Pr. Wks.* 2. 21); Chapman, *Monsieur D'Olive* (*Wks.* 1. 223); Lodge, *Reply to Stephen Gosson* (*Wks.* 1. 25); Poole, *Eng. Parnassus* (p. 273, London, 1657); Nashe (*Wks.,* ed. McKerrow, index); Greene (*Wks.,* ed. Grosart, index); Phipson, *Animal-Lore* (1883, pp. 310-2). Many others may be found in the *N. E. D.*

5. 1. 24. **bid thy hands shed golden drops.** This expression is reminiscent of the incident referred to in *The Alchemist* 4. 112:

> Heighten thy self, talk to her all in gold;
> Rain her as many showers as Jove did drops
> Unto his Danäe.

5. 1. 25. **Let these bald french crownes be vncouered.** The quibble here is obvious. The expression was frequently used with a pun for 'top of the head,' and with reference to the baldness produced by the 'French disease': Beaumont and Fletcher, *Monsieur Thomas* (*Wks.* 7. 320): 'Leave me your rotten language, and tell me plainly, and quickly sirrah, lest I crack your French crown';

M. N. Dream 1. 2. 99: 'Some of your French crowns have no hair at all.' Cf. *Cynthia's Revels* 2. 232:

'Aso. 'T is a beaver, it cost me eight crowns but this morning.
Amo. After your French account?'

See also *Meas. for Meas.* 1. 2. 52; *All's Well* 2. 2. 24; Dekker, *Deuils Answer* (*Pr. Wks.* 2. 138).

For references to the coin, *French crown,* see Harrison (1. 364); *Every Man Out* 2. 52; *2 Hen. IV* 3. 2. 237; *Hen. V* 4. 1. 245.

5. 1. 26. Read *obeysance* as a quadrisyllable (Abbott 479).

5. 1. 34. Both Whalley and Gifford inserted *But* at the beginning of this line, making the verse end with *out.* However, if the contraction in the first *ile* is disregarded, the verse will have the required number of syllables.

5. 1. 39. **S. Foyes.** Plautus, *Aul.* 582-3:

> Nunc hoc mihi factumst optumum, ut ted auferam,
> Aulam, in Fidei fanum: ibi abstrudam probe.

The name *Foyes* was probably suggested by the above temple of *Fides.* However, see Beaumont and Fletcher, *Knight of the Burning Pestle* (*Wks.* 2. 217):

> But in the dark will wear out my shoe-soles
> In passion in Saint Faith's church under Paul's.

In a note to this passage, the editor cites Stow, *Survey* 3. 145 (ed. 1720): 'At the west end of this Jesus Chappel, under the Quire of Pauls, also was, and is, a Parish Church of St. Faith, commonly called *St. Faith under Pauls.*'

5. 1. 43-6. These lines will admit of a metrical arrangement:

Jaq. [*within.*] Who calls? who's there?
Ang. Jaques.
Jaq. [*within.*] Who calls?
Ang. Steward,
He comes, he comes.—Jaques.
Jaq. What voice is this?

5. 1. 53. **My deere Lar.** In the *Aululariа* of Plautus, the household god speaks the Prologue.

5. 1. 57. **Musicall as the spheares.** An allusion, of course, to the familiar theory originated by Pythagoras. See Chaucer, *Parlement of Foules* 60-3:

> And after that the melodye herde he
> That cometh of thilke speres thryes three,
> That welle is of musik and melodye
> In this world heer, and cause of armonye.

Cf. Dekker (quoted in Park's *Heliconia* 3. 447):

> Bridegroome of morning, dayes eternall king,
> To whom nine Muses (in a sacred ring)
> In daunces spherical, trip hand in hand,
> Whilst thy seaven-stringed lute theyr feete commaund;
> Whose motion such proportioned measure beares,
> That to the musicke daunce nine heavenly spheares.

M. of Venice 5. 1. 60:

> There's not the smallest orb which thou behold'st
> But in his motion like an angel sings.

Brewer, *Lingua* (5. 166, Dodsley, 1825):

> I hear the celestial music of the spheres,
> As plainly as ever Pythagoras did.

See also *Cynthia's Revels* 2. 223; *Poetaster* 2. 389; *Staple of News* 5. 253; *Sad Shepherd* 6. 281; *Prince Henry's Barriers* 7. 153; *Epigram 130* 8. 230; *Underwoods* 9. 38; Dante, *Par.* 1. 78; 6. 126; *Purg.* 30. 93; *As You Like It* 2. 7. 6; *T. Night* 3. 1. 121; *Ant. and Cleo.* 5. 2. 84; *Pericles* 5. 1. 231; Lodge, *Reply to Stephen Gosson* (*Wks.* 1. 25); Webster, *Duchess* (*Wks.* 1. 199); Dekker, *Roaring Girl* (*Wks.* 3. 203); Middleton, *Family of Love* (*Wks.* 3. 49); Brewer, *Lingua* (5. 166, Dodsley, 1825); Montaigne, *Essays* 1. 22; Browne, *Religio Medici* 2. 9; Milton, *Nativity Ode* 13, and *P. L.* 5. 169, 177-9, 620-7.

For various theories, arranging the planets so as to form a diapason, or octave, see Nicomachus, *Enchirid. Harm.*, ed. Meibom, p. 33; Censorinus, *De Die Nat.* chap. 13. Cf. Pliny, *Hist. Nat.* 2. 22. 20; Plato, *Timaeus* 35; Cicero, *Somn. Scip.* chap. 5, and *De Nat. Deor.* 3. 11. These are from Professor Cook's article, cited below.

Aristotle, *De Caelo* 2. 9, and Aquinas (on *Job* 38. 37), oppose the theory of the music of the spheres.

For a valuable note discussing the subject, together with a long list of references, see Albert S. Cook, 'Notes on Milton's Ode on the Morning of Christ's Nativity' (*Transactions of the Connecticut Academy of Arts and Sciences* 15. 342-4).

5. 1. 62-3. **Iaques shall be a king.** Plautus, *Aul.* 704:

> Ego sum ille rex Philippus. O lepidum diem.

5. 1. 64. **To a fooles paradice.** 'A state of illusory happiness or good fortune; enjoyment based on false hopes or anticipations.'—*N. E. D.* The earliest quotation of this expression given by the *N. E. D.* dates from 1462: Paston, *Letters* (no. 457) 2. 109, ed.

Gairdner, London, 1874: 'I wold not be in a folis paradyce.' See *Rom. and Jul.* 2. 4. 175: 'If ye should lead her into a fool's paradise, . . . it were a very gross kind of behaviour'; Dekker, *Seuen Deadly Sinnes* (*Pr. Wks.* 2. 64): 'Vsurers: who for a little money, and a greate deale of trash . . . bring yong Nouices into a fooles Paradice.' It will be recalled that Milton (*P. L.* 3. 495) writes of 'A Limbo large and broad, since called The Paradise of Fools.' Mrs. Browning's use of the expression is also familiar (*Aurora Leigh* 4. 339): 'Love's fool-paradise Is out of date, like Adam's.'

Other examples may be found in Greene, *Mamillia* (*Wks.* 2. 99); *Tritameron* (*Wks.* 3. 97); Dekker, *Deuils Answer* (*Pr. Wks.* 2. 100); Middleton, *Family of Love* (*Wks.* 3. 12); Robinson, *Handefull of Pleasant Delites* (p. 34, Spenser Soc., 1871); Roy, *Rede me* (p. 86, ed. Arber). Nares gives an example from Barnabe Rich, *Farewell.* Johnstone wrote *The Reverie or A Flight to the Paradise of Fools* (1763). A discussion of the expression may be found in *Notes and Queries* (4. 8. 64; 6. 5. 7; 8. 9. 327, 414, 496; 8. 10. 32).

5. 1. 71. O me no oo's. This doubling of words indicated impatience at, and a disagreement with, the words of another. See *Tale of a Tub* 6. 149: 'Pancridge me no Pancridge'; *Richard II* 2. 3. 87: 'Grace me no grace, nor uncle me no uncle'; *Rom. and Jul.* 3. 5. 153: 'Thank me no thankings, nor proud me no prouds'; Beaumont and Fletcher, *Knight of the Burning Pestle* (*Wks.* 2. 164): 'Plot me no plots'; Peele, *Old Wives Tale* (*Wks.* 1. 323): 'Parish me no parishes'; *Arden of Faversham* 2. 1. 106: 'Plat me no platformes.' See Bartlett, *Quotations* (p. 861) for a list of examples from various writers.

5. 1. 83. when can you tell. 'A proverbial phrase expressing scorn at the demand or menace of another' (Schmidt, *Shak. Lex.*). See *1 Hen. IV* 2. 1. 42-5:

> *'Gads.* I pray thee, lend me thine.
> *Sec. Car.* Ay, when? canst tell? Lend me thy lantern, quoth he? marry, I'll see thee hanged first.'

In Marlowe, *Edward II* (*Wks.* 2. 171), when Arundel comes to the lords with a request from the king to speak with Gaveston, after which he was to be sent back, Warwick exclaims: 'When, can you tell? Arundel, no.' Jonson used the phrase in *Every Man In* (1. 110), first edition, immediately before 'Much wench.' For other examples of its use, see *Com. of Errors* 3. 1. 52; *As You Like It* 4. 1. 133; Kyd, *Soliman and Perseda* (p. 193); Marlowe, *Faustus*

(*Wks.* 1.298); Middleton, *Blurt, Master-Constable* (*Wks.* 1.77), and *The Phœnix* (*Wks.* 1.157).

5.1.88. **the God of gold.** A reference, of course, to Plutus. See *T. of Athens* 1.1.287: 'Plutus, the god of Gold, Is but his steward.' Cf. Hesiod, *Th.* 969; Phaedrus 4.12.5; Aristophanes, *Plutus;* and the character of the same name in Lucian's *Timon.*

The *Encycl. Brit.* (11th ed.) says that the custom of regarding Mammon as the god of riches had its origin in Milton, *P. L.* 1.679. See Matt. 6.24; Spenser, *Faerie Queene* 2.7.39 (cf. 2.7.8):

> Suffise it then, thou Money God, (quoth hee)
> That all thine ydle offers I refuse.

In *Love Restored,* Jonson refers to both Plutus and Mammon (7. 205-7).

5.1.90. The insertion of *my* by Whalley and Gifford seems unnecessary, as *fair* and many other monosyllables ending in *r* or *re* were frequently pronounced as disyllables (Abbott 480).

5.2.— **Enter Christ.** This should clearly be a new scene. Christophero has been to keep his appointment with Angelo and Rachel at Saint Foyes, and, not meeting with them, has returned to the house of Jaques to see if by chance they might still be there. Sufficient time should be given for this. Then, too, Jaques' discovery has changed the situation.

5.2.5. **O God, the case is alterd.** The following is the beginning of Euclio's frenzied outburst of fourteen lines, six of which are addressed to the audience: Plautus, *Aul.* 713-5:

> Perii, interii, occidi. Quo curram? Quo non curram? Tene, tene. Quem? Quis?
> Nescio, nil uideo, caecus eo atque equidem quo eam aut ubi sim aut qui sim
> Nequeo cum animo certum inuestigare.

5.2.7-8. **mine Angels? wher's my gold? Why Rachel?** The reminiscence here of Shylock and Barabas has been pointed out by Ward (1.346, note). Cf. *M. of Venice* 2.8.15-7: 'My daughter! O my ducats! O my daughter'; Marlowe, *Jew of Malta* (*Wks.* 2.37): 'O my girl, my gold, my fortune, my felicity'; cf. *ib.,* p. 29: 'My gold! my gold,' etc.

There is probably no significance in these resemblances, for, as Schelling says: 'Jonson seems to have scorned to borrow ideas from the contemporary drama about him, going either to the classics or at least to less obvious modern sources' (1.540).

5. 2. 9. **Thou eatest my flesh in stealing of my gold.** Cf. *M. of Venice* 4. 1. 376: 'You take my life When you do take the means whereby I live.' In a note to the latter, Halliwell (Variorum ed., p. 227) refers to Ecclesiasticus 34. 22: 'He that taketh away his neighbour's living, slayeth him.' Cf. also *Arden of Faversham* 1. 1. 474; Marlowe, *Jew of Malta* (*Wks.* 2. 24).

5. 2. 12. *Comes* instead of *com'st.* The *t* was dropped because the next word begins with *th* (Franz 152).

5. 2. 19. **what Hienna cald me out of dores.** That the hyena was thought to imitate the human voice, is mentioned by Pliny (*Hist. Nat.* 8. 44): 'Sed maxime sermonem humanum inter pastorum stabula assimulare, nomenque alicuius addiscere, quem evocatum foras laceret.' See also Bartholomæus Anglicus (p. 368): 'The Hiena . . . commeth to houses by night, and feineth mannes voyce as hee maye, for men should thinke that it is a man.' The *N. E. D.* quotes the following from the Geneva Bible (1560), Ecclesiasticus 13. 19: 'What felowship hathe hyena [*marg.* Which is a wilde beaste that counterfaiteth the voyce of men, and so entiseth them out of their houses and devoureth them] with a dogge?'

See also Marston, *Eastward Ho* (*Wks.* 3. 115): 'I will neither yield to the song of the siren nor the voice of the hyena'; Greene, *Groats-worth of Wit* (*Wks.* 12. 114): 'When this painted sepulchre [Lamilia] was shadowing her corrupting guilt, Hiena-like alluring to destruction.'

For other references, see Marbeck, *Book of Notes* (1581) 488; Dekker, *Seuen Deadly Sinnes* (*Pr. Wks.* 2. 21); Nashe, *Vnfortunate Traveller* (*Wks.* 2. 284); and cf. the following: *Volpone* 3. 279; *Staple of News* 5. 202; *As You Like It* 4. 1. 156; Lyly, *Euphues to Philautus* (*Wks.* 1. 250).

5. 3. — **Enter Iuniper, Onion.** Gifford adds 'richly dressed, and drunk.' We may infer the latter from their actions, and from remarks made by Onion. These would seem to imply that Juniper is in a worse condition than Onion: 'While I hold my friend'; 'You must do more then his legges can do for him'; 'You see in what case [condition] he is.'

5. 3. 5-6. **a cupple of buzzards turn'd to a paire of peacocks.** Cf. *Every Man Out* 2. 95: 'O, here be a couple of fine tame parrots.'

5. 3. 10. **you must inueigle,** etc. Achilles served Ajax in the same way, *Troi. and Cres.* 2. 3. 99-100:

> *Nest.* What moves Ajax thus to bay at him.
> *Ulyss.* Achilles hath inveigled his fool from him.

5. 3. 12. For *hei ho,* Gifford writes *hey ho.* The *N. E. D.* defines the latter as 'An utterance, apparently of nautical origin; . . .

often used in the burdens of songs.' A better spelling would perhaps be *heigh-ho,* an exclamation, which the *N. E. D.* gives, among others, as expressing disappointment.

5. 3. 31-2. **what parentage? what ancestry? what genealogy is he?** Cf. *Every Man In* 1. 26: 'Thy lineage, monsieur Cob! what lineage, what lineage?'

5. 3. 38. **portmantu.** Cunningham suggests that this way of spelling the word indicates its pronunciation.

5. 3. 44. **Ningle.** The same as *ingle.* See Glossary; also note on 1. 1. 26. In Dekker, *Satiromastix,* Horace is repeatedly called *ningle:* 'Horace, my sweet ningle, is alwayes in labour when I come' (*Wks.* 1. 191); 'You did it Ningle to play the Bug-beare Satyre' (1. 259); cf. 1. 194, 211, 258, 261, 262, and *passim.* See also Massinger, *Virgin-Martyr* (*Wks.* 1. 27): 'Priapus . . . was the only ningle that I cared for under the moon'; Ford, *Witch of Edmonton* (*Wks.* 3. 220): 'You shall not starve, Ningle Tom, believe that'; and *ib.* (p. 221): 'O, sweet ningle, thy neuf [fist] once again; friends must part for a time.'

5. 3. 46. **discourse? cherish thy muse? discourse?** Cf. *Poetaster* 2. 428: 'To him, cherish his muse, go.'

5. 3. 47. *Of* used for *about, concerning* (Abbott 174; Franz 517).

5. 3. 48. **hang sorrow.** Presumably a reference to the proverb: 'Hang sorrow, care will kill a cat.' Ray (p. 58) adds: 'And yet a cat is said to have nine lives.' It is quoted in *Every Man In* 1. 30, and in Wither's *Christmas Carol.* The last part of the proverb appears in Taylor, *Motto* (*Wks.,* 1630, p. 56), and in *Much Ado* 5. 1. 133.

5. 3. 57. **Speake legibly.** Cf. *Every Man In* 1. 30: 'He does swear the legiblest.'

5. 3. 60. **nor King nor Keisar shall.** Cf. *Tale of a Tub* 6. 146: 'Tell me o' no queen or keysar'; Spenser, *Faerie Queene* 6. 3. 5: 'This is the state of Keasars and of Kings'; also 3. 11. 29; 4. 7. 1; 5. 9. 29; 6. 12. 28.

5. 3. 73-4. **you must do more then his legges can do for him, beare with him sir.** Cf. *Every Man Out* 2. 91:

> *'Fast.* Do you know how to go into the presence, sir?
> *Maci.* Why, on my feet, sir.
> *Fast.* No, on your head, sir; for 't is that must bear you out.'

Poetaster 2. 394: 'Your legs do sufficiently shew you are a gentleman born, sir; for a man borne upon little legs, is always a gentleman born.'

5. 3. 79-82. Cf. *Every Man In* 1. 25:

'*Step.* I'll follow you.
E. Know. Follow me! you must go before.'

5. 3. 94-100. Cf. *Every Man In* 1. 22:

'*E. Know.* I did laugh at you, coz.
Step. Did you, indeed?
E. Know. Yes, indeed.
Step. Why then—
E. Know. What then?
Step. I am satisfied; it is sufficient.'

Ib. 1. 116-7:

'*Bob.* It is not he, is it?
E. Know. Yes faith, it is he.
Mat. I'll be hang'd then if that were he.
E. Know. Sir, . . . I assure you that was he.
Step. Upon my reputation, it was he.
Bob. Had I thought it had been he, he must not have gone so: but I can hardly be induced to believe it was he yet.'

Koeppel (*Ben Jonson's Wirkung*, p. 110) has called attention to a similar display of cowardice given by Tucca (*Poet.* 2. 464).

5. 3. 101. *A* was sometimes omitted after *what*, in the sense of *what kind of* (Abbott 86).

5. 4. 9. *Sbloud* forms the first foot. This license was sometimes allowed in the case of monosyllabic exclamations (Abbott 481, 482).

like a puppet. In a mock-heroic manner. The puppet-shows were originally developed from the old English moralities. They were usually to be seen at wakes and fairs, and their popularity was greatest with the lower classes. At the beginning of the reign of James I, they had increased to such an extent that, in order to restrict their number, a law was enacted requiring the owners of such shows to secure a license. Of this law, Knight (*London* 1. 42) says: 'While the people, however, were willing to encourage them, it was not very easy for statutes to put them down; and if there were fewer licensed players, the number of unlicensed, who travelled about with *motions* or puppet-shows, were prodigiously increased. The streets of London appear to have swarmed with motions.'

Jonson mentions several masters of puppet-shows: Pod, *Every Man Out* 2. 141; *Barth. Fair* 4. 473; *Epigram 97* 8. 200; *Epigram 129* 8. 229; Cokely and Vennor, *Devil is an Ass* 5. 13; Cokely and others, *Epigram 129* 8. 229; 'Young Goose,' *New Inn* 5. 320. Cf. Gifford's note on Vennor, *Masque of Augurs* 7. 414. In *Satiromastix* (*Wks.* 1. 243), Dekker calls Horace [Jonson] 'the puppet-teacher.'

An idea of the character of these shows may be gained from their titles: *Jerusalem, Nineveh, Sodom and Gomorrah, Jonas and the Whale, The Prodigal Son, Babylon, London, Norwich, The Gunpowder Plot, Rome, Julius Cæsar.* The following mention puppet-shows: *Barth. Fair* 4. 473; *Every Man Out* 2. 19, 64; *W. Tale* 4. 3. 103; Beaumont and Fletcher, *Knight of the Burning Pestle,* and *Wit at Several Weapons* (*Wks.* 2. 185; 4. 12); Middleton, *Blurt, Master-Constable* (*Wks.* 1. 8); *Spanish Gipsy* (6. 188); *Father Hubbard's Tales* (8. 79); Marston, *Dutch Courtesan* (*Wks.* 2. 51); Brewer, *Lingua* (5. 164, Dodsley, 1825). Collier gives a number of others (*Punch and Judy*).

The following are a few examples: Dekker, *Iests* (*Wks.* 2. 317): 'He thought like *Bankes* his horse, or the *Baboones,* or captaine *Pold* with his motion, shee should haue showne him some strange & monstrous sighte'; *T. G. of Verona* 2. 1. 100: 'O excellent motion! O exceeding puppet! Now will he interpret to her'; *Poetaster* 2. 436: 'What's he with the half arms there, that salutes us out of his cloak, like a motion'; *Every Man Out* 2. 7; *Cynthia's Revels* 2. 225, 236, 279; *Epicœne* 3. 392, 463; *Alchemist* 4. 29, 152; *Staple of News* 5. 183; Beaumont and Fletcher, *Woman-Hater* (*Wks.* 1. 42); Nashe, *Pasquill* (*Wks.* 1. 91); Ford, *'Tis Pity* (*Wks.* 1. 145).

A good example of how a puppet-show was conducted is to be found in *Barth. Fair* 4. 482-508. Another of smaller pretensions is given in *Tale of a Tub* 6. 220-5. See also *Don Quixote* 2. 26. The following give a brief account of puppet-shows: *Encycl. Brit.* (11th ed.); Chambers (2. 157-60); Strutt (pp. 163-6); Alden, *Barth. Fair* (*Yale Studies* 25. xv-xviii); Flögel, *Geschichte des Grotesk-komischen* (2. 1-70). For a more complete study, see Mangnin, *Histoire des Marionnettes;* Dietrich, *Pulcinella;* and cf. Collier, *Punch and Judy.* The last contains a typical performance of a Punch and Judy show of the 18th century, together with interesting engravings by Cruikshank.

5. 4. 16. **Without or touch or conscience of religion.** Cf. *Catiline* 4. 244:

> [Ambition], being both a rebel
> Unto the soul and reason, and enforceth
> All laws, all conscience, treads upon religion,
> And offereth violence to nature's self.

Ib. 4. 315:

> Dost thou ask
> After a law, that would'st have broke all laws
> Of nature, manhood, conscience, and religion?

'This is the line which Mr. Collier censures Gifford for not changing to "Without *a* touch *of* conscience *or* religion."'—*C.* Considering the fact that one of the meanings of *conscience* at that time was *consciousness,* the phrase is intelligible as it stands.

5. 4. 18-9. **formes, that the true seale of friendship Had set vpon their faces.** Cf. *Sejanus* 3. 131:

> But away,
> With the pale troubled ensigns of great friendship
> Stamp'd in your face.

Whalley says the latter is from Juvenal, *Sat.* 4. 5. 73.

5. 4. 26-7. **What good thing haue you in you to be proud of? Are y' any other then a beggars daughter?**

Cf. *Every Man Out* 2. 83: 'Why, what has he in him of such virtue to be regarded, ha?' *Cynthia's Revels* 2. 216: 'What are you any more than my uncle Jove's pander?'

5. 4. 35. *Rachel* is not to be read as a part of the verse (Abbott 512).

5. 4. 62-5. **thy tongue . . . Like the rude clapper of a crazed bell.** Cf. *Much Ado* 3. 2. 12-3: 'He hath a heart as sound as a bell, and his tongue is the clapper.'

5. 4. 66. **I, that in thy bosome lodg'd my soul.** This sentiment was expressed by other writers: *Richard III* 3. 5. 27:

> Made him my book, wherein my soul recorded
> The history of all her secret thoughts.

W. Tale 1. 2. 235:

> I have trusted thee, Camillo,
> With all the nearest things to my heart, as well
> My chamber-councils.

Beaumont and Fletcher, *Little French Lawyer* (*Wks.* 3. 477):

> To you all secrets of my heart lie open,
> And I rest most secure that whatsoe'er
> I lock up there, is as a private thought.

Greene, *Friar Bacon and Friar Bungay* (*Wks.* 13. 50):

> Did I unfold the passions of my love,
> And lock them in the closet of thy thoughts.

Heywood, *Woman Killed with Kindness* (*Wks.* 2. 140):

> Did I not lodge thee in my bosom?
> Wear thee here in my heart.

The omission of a verb to go with *I* was probably intentional. Paulo's excitement would excuse such an oversight.

5. 4. 73-5. **The very owle . . . Shall hoot at thee.** The cry of the owl was considered an omen of impending calamity. See Virgil, *Æn.* 4. 462:

> Solaque culminibus ferali carmine bubo
> Saepe queri et longas in fletum ducere voces.

Also Pliny, *Hist. Nat.* 10. 12. 16; Lucan 5. 396; Ovid, *Metam.* 5. 550; 6. 432; 10. 453; Chaucer, *Parlement of Foules* 343: 'The oule eke, that of deth the bode bryngeth'; *1 Hen. VI* 4. 2. 15: 'Thou ominous and fearful owl of death'; *Epicœne* 3. 392: 'Before, I was the bird of night to you, the owl; but now I am the messenger of peace, a dove.'

Other references may be found in Chaucer, *Legende of Good Women* 2253-4; Spenser, *Faerie Queene* 1. 9. 33; *Macbeth* 2. 2. 3; *Richard III* 4. 4. 509; *3 Hen. VI* 5. 6. 44; *Sad Shepherd* 6. 249.

Brand (3. 206) discusses this superstition.

5. 5. 19. Accent *peremptory* on the first syllable (*Grammar* 9. 266; Abbott 492).

5. 5. 31. The first syllable of *unjust* (also, *unkind,* l. 33) receives the accent. Cf. *peremptory,* l. 19.

5. 5. 33. Read *through* as a disyllable. Cf. Abbott 478 (example from *2 Hen. VI* 4. 1. 87).

5. 5. 40. Whalley and Gifford wrote *think'st thou.* The verse may perhaps be read without any change of text (Abbott 469, p. 354):

> My sonne, | Christo | phero, thinkst | it pos | sible.

5. 5. 51. **hares eyes.** The hare's keenness of vision seems to have been proverbial. The *N. E. D.* in this connection quotes Carpenter: 'Its eyes are so situated that the animal can see nearly all around it.' See Pliny, *Hist. Nat.* 11. 54; 'Quin et patentibus dormiunt lepores, multique hominum, quos κορυβαντιᾶν Graeci dicunt'; Stephenson (p. 275): 'He sleeps like a hare, with his eyes open, and that's no good sign'; *Poetaster* 2. 426: 'You walk with hare's eyes, do you.'

5. 5. 63-4. **O confusion of languages.** A reference to the same occurs in *The New Inn* 5. 320:

> *Host.* A strange division of a family!
> *Lov.* And scattered as in the great confusion!

Also in *Time Vindicated* 8. 12.

5. 5. 66-7. **three constant passions.** Of a father for his son, a lover for his mistress, and a miser for his gold.

5. 5. 78-9. **Is not this pure.** *'Pure* here means matter for wonder, as being such pure human nature.'—*C.* On the contrary, is not *pure* here used ironically, meaning *fine, capital,* or *excellent?* It is true that the first illustration in the *N. E. D.* of the use of the word in this sense is 1675, but the situation seems to warrant an ironical interpretation.

5. 5. 105-6. **wrong not your age with flexure of a knee.** Cf. *Every Man In* 1. 25: 'Come, wrong not the quality of your desert, with looking downward.'

5. 5. 109-12. **O worthy gentlemen, I am ashamd.** Plautus, *Capt.* 993-6:

> Et miser sum et fortunatus, si uera dicitis.
> Eo miser sum, quia male illi feci, si gnatust meus.
> Eheu, quom ego plus minusue feci quam me aequom fuit.
> Quod male feci, crucior: modo si infectum fieri possiet.

5. 5. 117-32. **How long's that since,** etc. Plautus, *Capt.* 980-4:

> *Phil.* Quam diu id factumst? *Stal.* Hic annus incipit uicensumus.
> *Phil.* Falsa memorat. *Stal.* Aut ego aut tu: nam tibi quadrimulum
> tuous pater peculiarem paruolo puero dedit.
> *Phil.* Quid erat ei nomen? Si uera dicis, memoradum mihi.
> *Stal.* Paegnium uocitatust: post uos indididistis Tyndaro.

5. 5. 119-21. **Cha. how old was he then?**
Count. I cannot tel, betweene the yeares of three and foure, I take it.

Cf. *Every Man In* 1. 138:

> *'Clem.* About what time was this?
> *Know.* Marry, between one and two, as I take it.'

betweene the yeares of three and foure. Earlier in the play (1. 5. 175-6) Camillo's age is given as two years.

5. 5. 126, 135. Read *tablct* as a trisyllable (Abbott 477).

5. 5. 127. **Emperour Sigismund.** There was only one of that name to hold this title, Sigismund (of Luxemburg), Roman emperor, and king of Hungary and Bohemia. He was the son of the emperor Charles IV; born 1361, and died 1437. The name has no historical significance here. An emperor was introduced to dignify Camillo, and one name was as good as an other.

5. 5. 133. Scan (Abbott 483):

Then | no more | my Gas | per? but | Camillo.

5. 5. 148-9. I deliuered as much before, but your honour would not be perswaded. Cf. *Every Man In* 1. 60: 'Your brother delivered us as much'; *Cynthia's Revels* 2. 350: 'I see that come to pass, which I presaged in the beginning'; *Poetaster* 2. 378: 'I did augur all this to him beforehand'; *Epicœne* 3. 367: 'I presaged thus much afore to you.'

5. 5. 150. I drempt of this. See Mrs. Ott's experience with dreams in *Epicœne* 3. 385. In Lyly, *Sapho and Phao* (*Wks.* 2. 405-7), a whole scene is taken up with the relation of dreams. See also Endimion's dream (Lyly, *Wks.* 3. 66-7). In Nashe, *Terrors of the Night* (*Wks.* 1. 355), there is a discussion on dreams.

Shakespeare has many allusions to the subject. The following may be given as typical: *M. of Venice* 2. 5. 18; *2 Hen. VI* 1. 2. 31; *Troi. and Cres.* 5. 3. 6; *Rom. and Jul.* 5. 1. 2; *J. Cæsar* 2. 2. 76, 90; *Othello* 1. 1. 143.

For a study on the subject of dreams, the following works will be of value: Büchsenschütz, *Traum und Traumdeutung in Alterthume* (Berlin, 1868); Amgraldus, *Discourse concerning Divine Dreams mentioned in Scripture* (tr. Lowde, London, 1676); Baake, *Die Verwendung des Traummotivs in der Englischen Dichtung bis auf Chaucer* (Halle, 1906); Seafield, *The Literature and Curiosities of Dreams* (2 vols., London, 1865); and Brand (3. 127).

5. 5. 156. thirty thousand golden crownes. The *crown* was an English coin first coined by Henry VIII in gold, but since Edward VI it has been of silver. Its value was five shillings, which in U. S. money (reckoning a shilling as 24 cents) would amount to $1.20. Jaques' total loss would therefore be about $36,000. Cf. note on 5. 1. 25.

5. 5. 188. Ill gotten goods neuer thriue. Heywood (p. 42) writes the proverb: 'Evil-gotten goods never proveth well'; Ray (p. 79): 'Ill-gotten goods seldom prosper'; Hazlitt (1907, p. 256): 'Ill-gotten goods thrive not to the third heir.' Both Ray and Hazlitt give numerous versions of the proverb in other languages. The latter says the idea is in Juvenal, *Sat.* 14. 303: 'Tantis parta malis cura maiore metuque servantur.' See Mayor's edition of Juvenal (2. 344) for references to Greek and Latin writers.

Cf. Plautus, *Poenulus* 4. 2. 22: 'Male partum male disperit'; Cicero, *In M. Ant. Orat. Philipp.* 2. 65: 'Male parta male dilabuntur'; *3 Hen. VI* 2. 2. 46; 'Things ill-got had ever bad success'; Harrison (p. 73).

5. 5. 200. **your cake is dow.** Your project has failed. The proverb is used under similar circumstances in *T. of Shrew* 5. 1. 145. When Gremio learns that Lucentio is the accepted suitor of Bianca, he remarks:

> My cake is dough; but I'll in among the rest,
> Out of hope of all, but my share of the feast.

Gremio had used it earlier in the play (1. 1. 110). See also Settle, *Reflections on . . . Dryden's Plays* (p. 4, London, 1687): 'She is sorry his Cake is dough, and that he came not soon enough to speed.'

5. 5. 205-6. **a couple of my men, were become gallants of late.** Cf. *Cynthia's Revels* 2. 219: 'You are turn'd a most acute gallant of late.'

5. 5. 214. After conjunctions, the *to* before the infinitive was sometimes omitted (Mätzner 3. 17; Abbott 353; Franz 650, Anm. 1).

5. 5. 225. **transmutation of elements.** A reference of course to the theory held by the alchemists that the baser metals may be changed into gold. Cf. *Alchemist* 4. 45:

> This night, I'll change
> All that is metal, in my house, to gold:
> And, early in the morning, will I send
> To all the plumbers and the pewterers,
> And buy their tin and lead up; and to Lothbury
> For all the copper.

T. of Athens 5. 1. 117: 'You are an alchemist; make gold of that'; *K. John* 3. 1. 78; *New Inn* 5. 369; Chaucer, *Canon's Yeoman's Tale* 972-1481.

Jonson's most elaborate satire dealing with this theory is *The Alchemist.* Later he treated the subject in a masque, *Mercury Vindicated.*

In the last 15 years, new interest in the theory has been created by the discovery of radium. See *Encycl. Brit.* (p. 258, 11th ed., *s. v.* Elements): 'In recent times not only our belief in the absolute exactness of the law of the conservation of weight has been shaken, but also our belief in the law of the conservation of the elements. The wonderful substance radium, whose existence has made us to revise quite a number of old and established views, seems to be a fulfilment of the old problem of the alchemists. It is true that by its help lead is not changed into gold, but radium not only changes itself into another element, helium (Ramsay), but seems also to cause other elements to change.'

The *Encycl. Brit.* gives an extensive list of articles on radium. In addition the following general treatises are given (*s. v.* Radioactivity): Curie, *Œuvres* 1908; Rutherford, *Radioactive Transformations* 1906; Soddy, *Interpretation of Radium* 1909; Strutt, *Becquerel Rays and Radium* 1904; Makower, *Radioactive Substances* 1908; Joly, *Radioactivity and Geology* 1909.

See also Muir, *The Story of Alchemy and the Beginnings of Chemistry* (N. Y., 1903).

5. 5. 229. For *the which* with a repeated antecedent, see Mätzner 3. 168; Abbott 270; Franz 337.

stocks. 'Stocks were used for the punishment of petty offences. That they were used by the Anglo Saxons is proved by their often figuring in drawings of the time (see Harleian MSS. No. 65). Though never expressly abolished, the punishment of the stocks began to die out in England during the early part of the 19th century, though there is a recorded case of its use so late as 1865 at Rugby' (*Encycl. Brit.*, 11th ed.). See Andrews' *Bygone Punishments.*

5. 5. 240. helogabolus. Reminiscent of Heliogabalus, the Roman emperor, referred to again in *Volpone* 3. 250, and in *The Alchemist* 4. 54.

5. 5. 277. March faire al. An expression which seems to have served as a military command. Neither the *N. E. D.* nor the *C. D.* comments on it. In our text it is probably used as an indication that the play is over, as well as a signal for the players to leave the stage.

See Beaumont and Fletcher, *Knight of the Burning Pestle* (*Wks.* 2. 218): 'March fair, my hearts'; Heywood, *1 Edward IV* (*Wks.* 1. 26): 'March fair, ye rogues, all kings or capknitters'; Greene, *Orlando Furioso* (*Wks.* 13. 161): 'March faire, fellow frying pan.' Dekker, *Shoemaker's Holiday* (*Wks.* 1. 70); *New Inn* 5. 385.

5. 5. 277-8. a faire March is worth a kings ransome. Ray (p. 25) writes the proverb: 'A bushel of March dust is worth a king's ransom.' Grose (p. 148) explains the proverb thus: 'England consisting chiefly of clay lands, a dry March makes them bear great crops of corn; wherefore, if in that month the weather is so dry, as to make the roads dusty, the kingdom will be benefited to the amount of a king's ransom, which, according to the sum paid for King Richard I to the Emperor of Germany, was one hundred thousand pounds.' Brewer (p. 550) has another explanation for the origin and value of 'a king's ransom': 'According to the Anglo-Saxon laws, the fine of murder was a sliding scale proportioned to the rank of the person killed. The lowest was £10 and the highest

£60; the former was the ransom of a churl, and the latter of a king.'

See Greene, *Farewell to Follie* (*Wks.* 9.277): 'Oft haue I heard my Father saie that a husbandman plowed out of the ground three things, wealth, health, and quiet, which (quoth hee) is more worth then a kinges ransome'; Tusser, *Husbandry* (ed. Mavor, p. 125):

> March dust to be sold,
> Worth ransom of gold.

The expression is discussed in *Notes and Queries* (2.5.272).

GLOSSARY

The *New English Dictionary* and the *Century Dictionary* have been the chief authorities, in preparing this glossary. Considerable aid has been furnished also by Schmidt's *Shakespeare-Lexicon* and Nares' *Glossary*.

A dagger before a word or a definition indicates that the word or definition is obsolete; parallel lines, that a word has never been naturalized; an interrogation mark, that the sense is doubtful.

Abuse, *v.* †To deceive, impose upon. 4. 8. 2.

Acceptiue, *a.* †Willing to accept, receive. 2. 7. 67.

Acquaintance, *n.* †Phr. *to take acquaintance of:* To acquaint oneself with. 4. 7. 120.

Addicted, *ppl. a.* †Given up, surrendered. 5. 3. 13.

Admirably, *adv.* †Wonderfully, marvelously. 1. 1. 80.

Admiration, *n.* Wonder, astonishment, surprise. *Arch.* 4. 3. 36.

Affect, *v.* To fancy, like, or love. *Arch.* or *?obs.* 2. 6. 37.

Afore, *adv. Arch.* and *dial.* Before, in advance. 1. 5. 209.

Agone, *ppl. a.* [Form of *ago.*] [From †*ago, v.*, to pass.] *Arch.* and *dial.* Gone by; ago. 1. 1. 153.

Amaze, *v.* †To bewilder, confound, perplex. 1. 5. 69.

Amazed, *ppl. a.* †1. Terror-stricken, terrified, alarmed. 1. 5. 186.

†2. Bewildered, confounded. 5. 5. 135.

Anatomy, *n.* †A body or subject for dissection; a skeleton. 4. 7. 86.

And, &, *conj. Arch.* and *dial.* If. 1. 1. 100, 96.

Angel, *n.* An old English gold coin having as its device the Archangel Michael. Value about 10s. 4. 7. 137.

Anon, *adv.* †Immediately. 1. 3. 13.

Antique, *a.* [Form of *antic.*] Antiquated; fantastic; grotesque. 5. 1. 16.

Appetite, *n.* Inclination, liking, fancy. *Arch.* 2. 3. 25.

†**Apple-squire**, *n.* A page who waited on loose women. 4. 7. 50.

Approue, *v.* †To prove, confirm. 4. 8. 44.

Aries, *n.* See note on 2. 7. 149.

Assoile, *v.* †To clear up, solve, resolve. 5. 3. 49.

Attempt, *v.* To tempt, entice. *Arch.* 1. 1. 7.

Auoide, *v. impv.* [Form of *avoid.*] †Begone! be off! away! 2. 7. 148.

Authenticall, *a. Arch.* form of *authentic.* 4. 4. 11.

Ay me, *int.* Cf. the It. *aimè* (*ahimè*): Ah me! oh! alas! 5. 2. 13.

Backside, *n.* †Back yard, the rear of a dwelling. 4. 5. 55.

Badge, *n.* 'A distinctive device, emblem, or mark, used originally to identify a knight or distinguish his followers (= *cognizance* in *Her.*).'—*N. E. D.* 4. 7. 188.

Bands, *n. pl.* Bonds, fetters, chains. 3. 4. 20.

Bastinado, *v.* [Sp. *bastonada.*] *Arch.* To beat with a stick; to thrash, thwack. See note on 2. 7. 6.

Bauke, *v. trans. Obs.* form of *balk:* †To overlook, neglect. 2. 5. 3.

Beads-man, *n.* A man of prayer; one who prays for the soul or spiritual welfare of another. ['The term by which men used to designate or subscribe themselves in addressing their patrons and superiors, answering to our modern "humble servant." '—*N. E. D.*] 3. 3. 30.

Beare, *v.* Phr. *bear action:* To admit of a legal process or suit. 5. 5. 219.

Belike, *adv. Arch.* or *dial.* Perhaps, possibly. 1. 5. 260.

Beshrow, *v.* [Form of *beshrew.*] 'Evil befall,' 'mischief take!' *Arch.* 1. 5. 133; 5. 5. 65.

Bestow, *v.* 1. Phr. *to bestow oneself:* To repair to one's post. *Arch.* 1. 4. 20.

2. To dispose of. *Arch.* 5. 1. 24.

Betwixt, *prep. Arch.* and *poet.* Between. 3. 2. 39.

Bewray, *v. Arch.* To reveal, declare, make known. 4. 5. 24.

Bir Lady, *int.* [Form of *By'r Lady.*] *Obs.* exc. *dial.* Contraction of *by our Lady,* used as an oath, form of adjuration, or expletive. 4. 7. 93.

Blew, *a. Obs.* form of *blue:* The distinctive color for the dress of servants, tradesmen, etc. See note on 1. 5. 30.

†Bombard, *a.* Shaped like the large leather jugs or bottles used for holding liquor. See note on 4. 7. 96.

Bonet, *n. Obs.* form of *bonnet.* 4. 3. 60.

Braue, *a.* Used as a general epithet of admiration or praise: Excellent, 'capital,' 'fine.' *Arch.* 4. 1. 50; 4. 7. 8.

Breake, *v.* To interrupt the continuance of; suspend, delay. 2. 5. 4.

Breed, *n.* †Offspring. 2. 1. 22.

Briske, *a.* †Smartly or finely dressed; trim, spruce. 2. 1. 26.

Bully, *n.* †A term of endearment and familiarity. 1. 1. 135.

†Burgonet, *n. Obs.* exc. *Hist.* A helmet with a visor. 4. 8. 114.

Bursting, *ppl. a.* Sudden. 3. 2. 23.

Capable, *a.* †Able to perceive or comprehend. 4. 4. 9.

Carouse, *n.* †A cupful drunk 'all out,' a full draught of liquor. *Obs.* before 1700 (but used by Scott). 4. 5. 13.

Case, *n.* †1. A couple, brace, pair. 2. 3. 1.

2. A physical condition. ?*Obs.* (With a quibble on clothes.) 5. 3. 101.

Cashire, *v.* [Form of *cashier.*] To put away, lay aside, dismiss. 4. 5. 61.

Catch, *v.* To get, receive. 2. 7. 114.

Cate, *n.* [Aphetized form of *acate.*] Most commonly used in

the plural: †Victuals, food. 4. 6. 22.

†Catso, *int.* [It. *cazzo,* membrum virile.] Used as a word of exclamation. 5. 3. 1. Cf. Godso.

Cause, *n.* Phr. *in cause of:* In the case of. *Obs.* exc. *dial.* 2. 4. 31.

Censure, *n.* Judgment; opinion, *esp.* expressed opinion; criticism. *Obs.* or *arch.* 2. 7. 64.

Censure, *v.* †To pass judgment or opinion on, to criticise. 2. 7. 51.

Cerimony, *n.* *Obs.* form of *ceremony.* 2. 4. 50.

Champaigne, *n.* An expanse of level, open country. 1. 5. 191.

Chance, *n.* An unfortunate event, mishap, mischance. *Arch.* 1. 1. 5.

Chance, *v.* To happen. Somewhat *arch.* 4. 7. 164.

Chang, *v.* [Form of *change.*] †To shift or transfer (*from* one place *to* another). *Rare.* 4. 3. 60.

Changling, *n.* One given to change; a fickle or inconstant person. *Arch.* 1. 2. 6.

Charge, *n.* Expense, outlay. *Arch.* 2. 7. 56.

Checke, *v.* †Phr. *to check at:* To aim reproof or censure at. 2. 2. 8.

Circumstance, *n.* 1. Circumlocution. *Arch.* 1. 4. 24.

2. Formality, ceremony. *Arch.* 4. 4. 8.

Close, *adv.* Hidden, secluded; †secretly. 2. 5. 1.

Cloth, *n.* †Apparel. See note on 1. 5. 52.

Coate, *n.* †Used chiefly in such phrases as *a man of his coat:* Profession, class, order. 1. 1. 139.

†Cold conceited, *ppl. a.* Having a cold opinion of. 1. 4. 17.

Come, *v.* 1. Phr. *to come home* (to one): To touch or affect deeply. Now *rare.* See note on 2. 2. 18.

2. To come about, happen. 2. 7. 130.

†3. To be becoming or appropriate (to), befit. 4. 4. 8.

Comment, *n.* †A commentary; an exposition. 1. 5. 95.

Companion, *n.* †A term of familiarity or contempt; 'fellow.' 1. 5. 59.

Complement, *n.* *Obs.* form of *compliment.* 1. 4. 34.

Complot, *n.* Now *rare.* A design of covert nature planned in concert; a conspiracy, plot. 4. 8. 65.

Compunction, *n.* †Pity, compassion. 1. 5. 88.

Conceipt, *n.* 2. 1. 12. See *Conceit.*

Conceit, *n.* †1. Notion, idea, thought. 1. 5. 139.

†2. The faculty of conceiving: apprehension, understanding. 4. 1. 57.

Conceited, *ppl. a.* †Fancifully or ingeniously conceived; clever, witty, amusing. 2. 7. 83.

Conceiue, *v.* To understand, comprehend. *Arch.* 1. 5. 95.

†Conni-catching, *ppl. a.* [Form of *cony-* or *coney-.*] That cheats or tricks; gulling, swindling. See note on 4. 7. 61.

Conscience, *n.* †Consciousness; internal or mental recognition of. 5. 4. 16.

Consort, *n.* †Concert. 5. 5. 66.

Counterfait, *n.* See *Counterfeit.* 5. 5. 176.

Counterfeit, *n.* †An impostor, pretender. 4. 8. 43.

‖Couragio, *int.* [It. *corragio,* courage.] Courage! as a hortatory exclamation. 2. 7. 115.

Coy, *n.* †Disdainful. 5. 4. 25.

Crazed, *ppl. a.* †Broken, cracked. 5. 4. 65.

Crie, *v.* †To beg. †Phr. *I cry you mercy:* Nearly equivalent to *I beg your pardon.* 1. 1. 57.

Crotchets. See note on 4. 5. 21.

Crowne, *n.* An English coin valued at about five shillings. See note on 5. 5. 156.

‖Crusado, *n. Obs.* [Sp. and Pg. *cruzado.*] 'A Portuguese coin bearing the figure of a cross, originally of gold, later also of silver.'—*N. E. D.* 'The earlier coin was equivalent to 43 cents, the later to 52 cents, in U. S. money.'—*C. D.* 5. 3. 36.

†Cullison, *n. Obs.* corruption of *cognizance:* A badge worn on their sleeves by servants. 4. 7. 187.

Curious, *a.* †Careful, particular, scrupulous. 3. 3. 41.

Cursie, *n. Obs.* form of *curtsy.* 2. 3. 7.

†Cypress. *Obs.* or *dial.* See note on 4. 2. 68.

Deafe, *v. trans.* To deafen. *Arch.* or *dial.* 5. 4. 76.

Decade, *n.* See note on 2. 4. 44.

Decorum, *n.* That which is proper or becoming; †used especially in dramatic, literary, or artistic composition. 1. 1. 87.

Deepe, *a.* †Grave, serious, intense. 2. 3. 32.

Deere, *a.* †Precious in import or significance. 1. 5. 237.

Deliuer, *v.* †To declare, state, tell. 5. 5. 148.

Deprauer, *n.* †One who vilifies, defames, or disparages. 1. 5. 144.

Detect, *v.* †To betray, expose. 2. 4. 61.

Deuise, *n.* [Form of *device.*] A trick; a scheme, plan, project. 2. 7. 120; 4. 1. 56.

Disclaime, *v. intr.* †Phr. *to disclaim in:* To renounce or disavow all part in. 1. 5. 152; 5. 5. 163.

Discouer, *v.* To reveal the identity of a person; hence, to betray. *Arch.* 1. 1. 127.

Disgrace, *v.* †To cast shame or discredit upon. 2. 5. 18.

Dispight, *n. Obs.* form of *despite.* †Phr. *in dispight of:* In open defiance of, in overt opposition to. 4. 7. 106.

Double, *v. intr.* To make evasive turns or shifts; to use duplicity. ?*Obs.* 1. 5. 27.

Doubt, *v.* †To fear. (?)4. 1. 42.

Drift, *n.* 1. Meaning or purport. 2. 4. 17.

†2. A scheme, plot, design. 5. 4. 6.

Eene, *adv.* [Chiefly in colloq. form *e'en.*] Prefixed to verbs, with vague force expressible by 'just,' 'nothing else but.' *Arch.* and *dial.* 1. 5. 139.

Effects, *n. pl.* 1. †Manifestations, signs, tokens. 1. 4. 43.

2. [Form of †*affects.*] Affection, love. 1. 5. 223.

Election, *n.* †Judicious selection; the faculty of choosing with taste or nice discrimination. 1. 4. 30.

Elizium. The abode of the souls of the good and of heroes exempt from death, in ancient classical mythology. 5. 1. 86.

Enforce, *v.* †To add force to, intensify, strengthen. 4. 8. 103.

Enuious, *a.* †Grudging; jealous. 1. 5. 241.

Enuy, *n.* †Active evil, harm, mischief. 4. 2. 29.

Enuy, *v.* †To begrudge, dislike. 3. 5. 9.

Epitaphs, *n.* See note on 2. 7. 9.

Ere, *conj.* Before. *Arch.* or *poet.* 1. 5. 95.

Ere, *prep.* Before. *Arch.* or *poet.* 2. 2. 58.

Estimation, *n.* †'Account' or worth in the opinion of others; repute. 4. 1. 32.

Euen, *adv.* Exactly, precisely. Now chiefly *arch.* after Biblical use. 5. 4. 46.

†**Euent,** *v. intr.* for *refl.* To vent itself, find a vent. 5. 4. 36.

Exceeding, *adv.* Prefixed to adjs. or advs. Very common in 17th-18th c.; now somewhat *arch.* Exceedingly. 1. 3. 36.

Exchange, *n.* †Phr. *in exchange of:* In exchange for. 4. 1. 29.

Exhibition, *n.* †An allowance of money for a person's support. 5. 3. 80.

Exigent, *n.* †Needs, requirements. 4. 7. 40.

Extasie, *n.* *Obs.* form of *ecstasy.* ['The expressions *ecstasy of woe, sorrow, despair,* etc., still occur, but are usually felt as *transferred.*'—*N. E. D.*] 3. 3. 12.

Extemporall, *a.* Now *rare.* Extempore, unpremeditated. 2. 7. 37.

Faint, *v.* To grow weak or feeble; decline. *Obs.* exc. *poet.* 1. 4. 10.

Falsifie, *v.* †*Fencing:* To feign (a blow); to feint. 2. 7. 130.

Fancie, *n.* †Love. 2. 6. 42.

Fauour, *n.* Phr. *under favor:* With all submission, subject to correction. *Obs.* or *arch.* 1. 5. 65.

Fauour, *v.* Now *colloq.* To resemble in face or feature. 4. 2. 57.

Feare, *v. trans.* To inspire with fear; to frighten. *Obs.* exc. *arch.* or *vulgar.* 5. 3. 26.

Feel, *v.* †To perceive mentally. 2. 7. 134.

Fellow, *n.* †1. A term of familiarity (before a name): 'Friend,' 'neighbor.' 1. 2. 1.

2. Pl. An equal, peer. 2. 2. 2.

†3. A customary title of address to a servant. 1. 3. 9.

Fennell, *n.* An emblem of flattery. ['A fragrant perennial plant having yellow flowers, cultivated chiefly for its use in sauces eaten with salmon, etc.'—*N. E. D.*] See note on 1. 5. 12.

Fetch, *v.* To bring to terms; to cause to yield or to meet one's wishes. *Colloq.* 3. 2. 49.

Filthy, *a.* †Contemptible, foul, disgusting. 2. 7. 84.

Flawe, *n.* A sudden burst or squall of wind. 3. 4. 31.

Fling, *n.* Chiefly in phr. *to have a fling at:* A passing attempt at or attack upon something. 1. 3. 26.

Foe, *int.* Form of *faugh* or *foh.* 2. 7. 120.

Fond, *a.* Foolish, silly. ['Since 16th c. the sense in literary use has been chiefly: Foolishly credulous or sanguine. In dialects the wider sense is still current.'—*N. E. D.*] 4. 6. 4.

†Foot-cloth, *n.* A large, richly ornamented cloth laid over the back of a horse and hanging down to the ground on each side. 4. 7. 185.

†Fore, *prep.* Before, by: used in asseveration or adjuration. 4. 2. 6.

Forme, *n.* †1. A grade or degree of rank. 2. 1. 48.

†2. Beauty, comeliness. 4. 6. 6.

3. Observance of etiquette, ceremony or decorum. 5. 4. 18.

French crowne. 'A gold coin, value 4 shillings, 8 pence, and, from the 15th to the 18th century, the common English name for the French *écu,* as well as for other foreign coins of similar value.'—*N. E. D.* See note on 5. 1. 25.

Frolicke, *a.* [Form of *frolic.*] †Joyous, merry, mirthful. 1. 2. 5. ['This was the early use. In later use with sense derived from the verb: frolicsome, sportive.'—*N. E. D.*]

‖Frustra, *adv.* Latin: In vain, to no purpose. 1. 5. 91.

Gallant, *a.* Of women: †Fine-looking, handsome. 4. 2. 6.

Gallant, *n.* †A fashionably attired beauty. 2. 5. 15.

Gander, *n.* A dull or stupid person; a fool, simpleton. 5. 3. 54.

Gar, *int. phr. by gar:* From *Gad,* a minced pronunciation of *God. Rare* exc. *arch.* 4. 3. 15.

‖Garsoone. [Form of mod. F. *garçon.*] A boy servant, attendant. 4. 1. 6.

Gather, *v. intr. Fencing:* To collect or summon up (one's energies); to gather oneself (together). 2. 7. 135.

Geere, *n.* [Form of *gear.*] †Affair, business, matter. 5. 1. 42.

Genius, *n.* The tutelary god or attendant spirit. See note on 1. 4. 8.

Giue, *v.* †1. To display as an armorial bearing; to bear (such or such a cognizance). *Obs.* 4. 7. 187.

†2. Phr. *give end:* Put an end to; cease. 5. 4. 77.

Go, *v.* 1. Phr. *go to:* Used to express disapprobation, remonstrance, protest, or derisive incredulity. *Obs.* or *arch.* 1. 1. 21.

2. Phr. *go your ways:* Take your way; go about your business; or used as a mere expletive. *Obs.* or *arch.* 2. 6. 1.

†God a mercy, *int. phr.* Used in the sense, 'God reward you,' as an exclamation of applause or thanks. 2. 7. 24.

†Gods my life, *int. phr.* God save my life. An exclamation of surprise. 3. 2. 14.

God so, *int.* ['?Var. of *Gadso* after oaths beginning with *God's. Gadso* is a var. of *Catso* (It. *cazzo,* membrum virile, also word of exclamation) through false connection with other oaths beginning with *Gad.*'—*N. E. D.*] An exclamation. 1. 1. 7.

†Gods precious, *int. phr.* God's (Christ's) precious (blood, body, nails, or the like). 1. 5. 34.

Grace, *n.* †Phr. *to do* (*a person*) *grace:* To do honor to. 1. 5. 214.

Gramercy, *int. phr.* [Fr. *grand merci.*] Thanks; thank you. *Obs.* exc. *arch.* 2. 2. 13.

Great, *a.* †1. Full or 'big' with sorrow. 1. 5. 195.

†2. Of considerable knowledge or experience in, conversant with. *Obs.* with *in.* 2. 4. 62.

Greeke, *n.* Qualified by *merry, mad, gay:* A merry fellow, a roysterer, a boon companion. See note on 4. 7. 163.

Griefe, *n.* †A feeling of offense; displeasure, anger. 1. 4. 86.

Grimly, *adv.* Austerely, uncompromisingly. 2. 3. 35.

Ground, *n.* †1. A region, land, country. 1. 1. 50.

†2. The bare floor which constituted the pit of the theatre. See note on 1. 1. 106.

Gull, *n.* A dupe, fool, simpleton. 4. 5. 15.

Gull, *v.* To make a gull of; to befool. 5. 3. 54.

Ha. Worn-down form of *have.* 1. 1. 109.

Habit, *n.* Clothing, raiment, dress. *Arch.* 1. 5. 79.

Handkerchier, *n.* *Handkercher* was the spelling common to literary usage in 16th and 17th c. Now *dial.* and *vulgar.* 4. 5. 38. Handkerchire. 4. 5. 53.

†**Hangby,** *n.* A contemptuous term for a dependent or hanger-on. 4. 1. 62.

Hap, *v.* *Arch.* To happen. 4. 7. 163.

Haplesse, *a.* Unfortunate, unlucky. 3. 3. 24.

Hard fauour'd, *a.* Unpleasing in feature; ugly. *Arch.* 2. 4. 18.

†**Harrot,** *n.* *Obs.* form of *herald.* †Phr. *herald of* (*at*) *arms.* One of his duties was to regulate the use of armorial bearings. 4. 7. 189.

Haue, *v.* *intr.* or *absol.* Phr. *to have at* (some one): To go at or get at, esp. in a hostile way. See note on 3. 1. 19.

Hearing, *vbl. n.* Something heard; report, rumor, news. *Dial.* 1. 1. 18.

Heart, *n.* As a term of commendation: A man of courage or spirit. 2. 7. 2.

Heauily, *adv.* With sorrow, grief, displeasure, or anger. *Obs.* or *arch.* 1. 5. 229.

Heauinesse, *n.* †Grief, sadness. 1. 5. 115.

Heauy, *a.* Serious, grave; sad. Now *rare* or *obs.* 1. 1. 139.

Hei ho, *int.* [Form of *heigh-ho.*] An exclamation usually expressing sighing, weariness, disappointment. See note on 5. 3. 12.

Hem, *pron.* Them. In the 17th c. often printed as *'hem* or *'em.* 1. 1. 95.

Hienna, *n.* Form of *hiena,* the *obs.* form of *hyena.* See note on 5. 2. 19.

Hilt, *n.* †By extension, a swordstick or foil. 2. 7. 3.

Hind, *n.* 1. As *sing.* A servant. (In later use, a farm servant.) 1. 5. 57.

†2. As *pl.* Household servants, domestics. 5. 5. 218.

Hitherward, *adv.* *Arch.* Hither; in this direction. 1. 4. 66.

†**Hity tity,** *n.* Bo-peep. 4. 7. 19. ['The same as *hoity-toity, highty-tighty,* but there is no obvious connection of sense.'—*N. E. D.*]

Honest, *a.* Chaste. *Arch.* 2. 2. 25.

Hony, *a.* [Form of *honey.*] Sweet; dear. 5. 5. 55.

Horizon, *n.* [Form of *horison,* the *obs.* form of *orison* = etymologically, a doublet of *oration.*] A prayer, supplication. *Arch.* 4. 7. 26.

†**Hough,** *int. Obs.* spelling of *ho, int.* Also form of *how.* 5. 3. 24.

Humour, *n.* 1. Mental disposition; constitutional or habitual tendency. 1. 1. 34; 1. 4. 84.

2. Fancy, whim, caprice. 1. 2. 14; 1. 5. 41.

3. State of mind or feeling; mood, temper. 2. 2. 6; 2. 3. 22.

I, *adv. Obs.* form of *ay.* 1. 1. 40.

I. Weakened form of *in, prep.,* before a cons., as in *I faith.* Now *dial.* or *arch.* 1. 1. 30.

Iealous, *a.* Suspicious; apprehensive of evil, fearful. *Dial.* 2. 4. 63.

Iealousie, *n.* Suspicion; apprehension of evil; mistrust. *Dial.* 4. 1. 60.

Iedly, *adv.* Form of *idly.* 4. 6. 20.

Imbecell, *v. Obs.* form of *embezzle.* †To entice away (a person) from service. 5. 3. 37.

Imploy, *v.* [Form of *employ.*] †Phr. *to employ to:* To send (a person) with a commission *to* (a person or place). 4. 2. 36.

Impressure, *n.* Now *rare.* A mental or sensuous impression. 1. 4. 48.

Infidell, *n.* †One who is unfaithful to some duty. (?) 4. 5. 35.

Ingies, *n.* Form of *Indies.* 4. 3 19.

†**Ingle.** [Also *engle, enghle, inghle.* Origin unknown.] Originally a boy favorite (in a bad sense), a catamite; but later used for an intimate. See note on 1. 1. 26; 2. 7. 92.

†**Injury,** *v.* Supplanted *c.* 1600 by the current *injure.* 1. 4. 16.

Instance, *n.* 1. Occasion. 1. 1. 45.

2. Example. 1. 4. 26.

†3. Phr. *to give instance:* To give an example. 5. 3. 75.

Intelligence, *n.* Information, knowledge. Now *rare* or *obs.* 4. 7. 174.

Inuent, *v.* †To come upon, find. 4. 7. 154.

Iudiciall, *a.* †Judicious. 4. 6. 19.

Keepe, *v.* To continue to make; to keep up. 4. 6. 8.

Kilderkin, *n.* A cask for liquids, fish, etc., with the capacity of half a barrel. 4. 7. 96.

Kind, *n.* Mode of action; manner, way, fashion. Common in 17th c. in phr. *in any, no, this kind,* etc. Now *arch.* 1. 1. 75.

Knaue, *n.* A menial. *Arch.* 1. 5. 9.

Know, *v.* To recognize, distinguish. 3. 5. 4.

Knowledge, *n.* †Phr. *to take knowledge of:* To recognize. 1. 1. 130.

†**Kooke,** *n.* [Form of *cokes.*] A fool, a simpleton, one easily 'taken in.' 5. 1. 15.

Leaue, *v.* To cease, desist from, stop. *Arch.* 1. 5. 26.

Lend, *v.* †To hold out (a hand) to be taken. 4. 3. 16.

Lewd, *a.* †Vile, 'base'; ill-bred. 4. 8. 43.

Like, *adv. Rare* exc. in phr. *like enough, very like:* Likely, probably. 4. 8. 74.

Like, *v.* Chiefly quasi-*trans.* with *dative:* To please, be pleasing to, suit a person. *Arch.* and *dial.* 1. 5. 35.

List, *v. Arch.* To listen. 1. 4. 67.

Lording, *n.* Frequently in *pl.:* Sirs! Gentlemen! 5. 5. 213.

Lusty, *a.* †Merry, cheerful; gallant. 2. 5. 2.

Maddam, *n.* †1. Prefixed to a first or sole name. 1. 1. 136.

†2. A lady of rank or station. 1. 5. 202.

‖**Madona,** *n.* [Form of *Madonna.*] An Italian form of address or title; my lady, madam. *Obs.* 4. 7. 24.

Mæcen-asses. A quibble on Mæcenas, the well-known patron of Horace and Virgil. See note on 1. 1. 79.

Maine, *n.* [Form of *maim.*] *Obs.* or *arch.* Injury. 5. 5. 111.

Maine, *n.* †1. Phr. *the main of all:* The important or essential point. 1. 4. 64.

2. The chief matter or principal thing in hand. 4. 2. 34.

Maine chance. See note on 4. 7. 168.

Make, *v.* Phr. *to make a holiday:* To take a holiday. 4. 5. 64.

Make away. †*trans.* To put (a person) out of the way, put to death. *Obs.* Now superseded in the transitive senses by *make away with.* 5. 2. 18.

Man, *v.* †To escort (a person, esp. a woman). 5. 1. 75.

March paine, quasi-*adj.* [Form of *march-pane.*] †Dainty, superfine. 4. 7. 48. [The noun indicated 'a kind of confectionery composed of a paste of pounded almonds, sugar, etc., made up into small cakes or moulded into ornamental forms.'—*N. E. D.*]

Marle, *n.* and *v. Obs.* exc. *dial.* A contraction of *marvel.* 1. 2. 29; 1. 1. 111.

Marry, *int. Obs.* exc. *arch.* or *dial.* [A corruption of *Mary.*] The name of the Virgin Mary used as an oath or an interjection of asseveration, surprise, or indignation. 1. 1. 35. Mary. 1. 1. 151.

†**Mart,** *v.* [Contraction of *market.*] To make merchandise of, to traffic in. 4. 8. 3.

Masse. An abbreviation of *by the mass:* Used in oaths and asseverations. *Dial.* 2. 4. 59.

Mathauell. For *Machiavelli.* See note on 4. 7. 36.

Medle, *v.* [Form of *meddle.*] To deal with. 4. 5. 31.

Melpomine. In classical mythology, originally the Muse of song and musical harmony, looked upon later as the especial patroness of tragedy. 4. 7. 36.

Melt, *v.* †To be overwhelmed with dismay and grief. 1. 5. 87.

Mercy, *n.* †Phr. *I cry you mercy:* Nearly equivalent to *I beg your pardon.* 1. 1. 57.

Meridian, *a.* See note on 4. 5. 50.

Meritable, *a.* ?*Obs.* Meritorious. 2. 7. 67.

Me thinkes, *impers. Arch.* and *poet.* It seems to me. 1. 5. 138.

†**Misprise,** *v.* To mistake, misunderstand. 4. 1. 39.

Mistery, *n.* [Form of *mystery.*] †Occupation, profession. 2. 7. 9.

Motion, *n.* †Proposal, request. 1. 5. 99.

Motly, *a.* Pertaining to a fool; foolish. 1. 5. 21.

Moue, *v.* †To address one's self to; to speak about an affair. 3. 2. 50.

Much, *adv.* Used ironically for 'not at all.' See note on 3. 1. 5.

Mucke, *n.* †A jocular term for money. See note on 4. 7. 167.

†**Mumps,** *n.* A term of contempt or mock endearment for a woman. 2. 2. 43.

Murraine, *n.* †Int. phr. *with a murrain:* An exclamation of anger. 1. 1. 126.

Muse, *v.* To wonder, marvel. Now *rare* or *poet.* 1. 1. 7.

Mutton, *n.* A loose woman. *Slang.* (?)4. 3. 53.

Na, *adv. Obs.* variant of *nay.* 1. 1. 41.

Natiue, *a.* Conferred by birth; inborn; hereditary. 4. 4. 22.

Neere, *prep.* Phr. *to come near any one:* To touch or affect deeply. Now *rare.* See note on 2. 2. 18.

†**Ningle,** *n.* [By epithesis of *n,* from the article *an,* or poss. *mine* †*ingle.*] See note on 5. 3. 44.

†**Noble Science,** *n.* Fencing; 'Science of Defence.' See note on 2. 7. 10.

Nor, *conj.* In correlation: *nor . . . nor. Arch.* or *poet.* 5. 3. 60.

Note, *n.* 'An objective sign, or visible token, which serves to identify or distinguish some person or thing. Common from *c.* 1580 to 1680; now *rare.*'—*N. E. D.* 5. 5. 122.

Nouels, *n.* †Something new; a novelty. In early use always *pl.* 5. 5. 224.

Nought, *n.* Nothing. 2. 4. 28. Naught. 3. 3. 11. Now only *lit.*

Obiect, *n.* †An obstruction, interposition. *Obs. rare.* 1. 4. 85.

Obseruance, *n.* 1. Respectful or courteous attention, dutiful service. 1. 4 50.

†2. Observant care, heed. 5. 5. 150.

Occurents, *n. Obs.* or a *rare archaism.* Occurrences, incidents, events. 4. 8. 70.

Odde, *adv.* †Singularly, unusually. 1. 5. 137.

Once, *adv.* †1. Once for all. 2. 1. 27.

2. Ever, at all, only. Chiefly in conditional and negative statements. 2. 6. 17.

Ope, *v.* [Reduced from *open, v.*] Chiefly, and since 17th c. exclusively *poet.* 2. 1. 60.

Or, *conj.* In correlation: *or . . . or. Arch.* or *poet.* 5. 4. 16.

Packe, *v. intr.* To go away, to depart, esp. when summarily dismissed. 1. 1. 122.

†**Packing penny,** *n.* A penny given at dismissal. Phr. *to give a packing-penny to:* To 'send packing,' to dismiss. 4. 2. 67.

Panurgo. For *Panurge.* See note on 4. 7. 148.

Passe, *v.* 1. To go from side to side of, or across. 2. 7. 45.

†2. To surpass, exceed. 3. 3. 32.

†3. To care for, regard. Generally used with a negative. 5. 5. 275.

†4. Phr. *to pass of:* To depart from a person or thing. 5. 5. 276.

Passing, *ppl. adv.* Surpassingly, exceedingly, very. Now somewhat *arch.* 2. 1. 43.

Past, *prep.* †More than, above (in number or quantity). 2. 7. 50.

Pastorella. A shepherdess in the *Faerie Queene* (6. 9). 2. 2. 44.

Peasant, *n.* †A boor, clown; rascal. 5. 5. 223.

Peeuish, *a.* †Perverse, refractory; foolish, childish. 4. 6. 8.

Pelfe, *n.* Money. Now depreciatory. 2. 1. 30.

Pen, *n.* Manner, style, or quality of writing. 1. 1. 106.

Peremptory, *a.* 1. Positive in opinion or assertion; bold. 1. 1. 116.

†2. Obstinate. 5. 5. 19.

Peremptory, *adv.* †Positively. 2. 7. 62.

Perfect, *adv.* Perfectly. *Obs.* exc. *dial.* or *poet.* 1. 5. 68.

Pertake, *v.* [Form of *partake.*] †To share in (a communication or news), to be informed of. 1. 4. 74.

Peruse, *v.* To survey, inspect, examine, or consider in detail. *Arch.* 1. 1. 43.

Pesant, *n.* See *Peasant.* 4. 3. 6.

Philip, *n.* [Form of *fillip.*] Something of small importance, a trifle. 2. 7. 120.

Plaid, *ppl. a.* †Phr. *play upon:* To make sport of, delude. Now *rare.* 4. 8. 84.

Plantan, *n.* [Form of *plantain.*] A tropical, tree-like, perennial herb, noted, among other things, for its properties of stanching the flow of blood, or of closing wounds. See note on 2. 7. 121.

Play, *v.* To contend for exercise or pastime with swords, rapiers, or sticks; to fence. *Obs.* or *arch.* 2. 7. 3.

Pleasant, *a.* †Merry, facetious. 2. 5. 17.

Pockie, *a.* †As a coarse expression of reprobation, or merely intensive; vile, contemptible. 5. 3. 84.

Poise, *v.* †To balance, equal, match. 1. 4. 42.

Posie, *n.* *Arch.* or *dial.* [A form of *posy,* syncopated form of *poesy.*] †A motto or short inscription. See note on 4. 5. 53.

Possest, *ppl. a.* Inhabited and controlled by a demon or spirit; mad, crazy. 5. 2. 14.

Pottle, *n.* A measure of capacity for liquids (also for corn and other dry goods), equal to two quarts; now abolished. 4. 3. 34.

Powder, *n.* *Obs.* exc. *dial.* ['Origin unascertained. Identity with *powder* (*1*) is, from the sense, improbable.'—*N. E. D.*] An impetus, rush; force, impetuosity. Chiefly in phr. *with a powder,* impetuously, violently. See note on 1. 1. 43.

Pox, *n.* †Used in imprecations, or exclamations of irritation or of impatience; as *a pox upon; a pox a God on.* 1. 1. 8.

Practise, *v.* †To attempt, endeavor, try. 1. 2. 30.

Præcisianism, *n.* The practice or conduct of a precisian; orig.

applied to Puritanism. See note on 2. 3. 26.

Prefer, *v.* To recommend. *Obs.* or *arch.* 1. 1. 37.

Presently, *adv.* Immediately. *Obs.* or *arch.* 1. 5. 147.

Presto, *adv.* An interjection. Commonly used by conjurers and jugglers in various phases of command = immediately, instanter. 1. 1. 21.

Prety, *a.* [Form of *pretty.*] †Clever, excellent, shrewd. 1. 1. 38.

†Princocks, *n.* [Form of †*princox.*] A pert, forward, saucy boy or youth. 5. 3. 17.

†Pristmate, *n.* [Form of †*pristinate.*] The first or original state. *Rare.* 1. 2. 7.

Prithee, *int. phr. Arch.* A colloquialism for '(I) pray thee.' 1. 2. 2. Prithy. 5. 3. 49.

Prize, *n.* †A contest, competition, match. 2. 7. 17.

Procliue, *a. Obs.* or *arch.* Hasty, forward, precipitate. 1. 5. 85.

Proiect, *n.* ?Object. 4. 8. 47.

Proper, *a.* Of goodly appearance, well-formed, handsome. *Arch.* and *dial.* 5. 3. 29.

Protract, *v.* †To extend or prolong time so as to cause delay; to waste time. 4. 2. 48.

Proude, *a.* [Fr. *preux,* valiant.] †Valiant, brave; mighty. 3. 4. 51.

Proue, *v.* To experience, suffer. *Arch.* 4. 8. 51.

Puh, *int. Obs.* form of *pooh.* 1. 2. 11.

Pure, *a.* Fine, capital, excellent. *Slang* or *colloq.* (?orig. ironical). Now *rare* or *obs.* See note on 5. 5. 79.

Put, *v.* †Phr. *put down:* To excel or surpass by comparison. 4. 2. 64.

Quality, *n.* †Profession, business. 2. 7. 5.

Quick humor'd, *a.* Lively; characterized by physical or mental liveliness or sprightliness. 1. 5. 157.

Quiddit, *n.* Now *arch.* = *quiddity:* A subtlety or captious nicety in argument; a quirk, quibble. 2. 2 31.

Quoth. [Preterit of *quethe,* to say.] Said. ['Used with sbs., or pronouns of the first and third persons, to indicate that the words of a speaker are being repeated.'—*N. E. D.*] 4. 3. 33.

†Racket, *v. trans.* To toss or bandy about. 4. 7. 131.

Rakehell, *n. Arch.* A thorough scoundrel or rascal. 4. 7. 57.

Rapt, *ppl. a.* [From *rape.*] Enraptured, ravished, transported. 1. 4. 43.

Regard, *v.* †To look after, take care of. 4. 1. 46.

Religion, *n.* †The sense of any holy obligation; duty and awe paid to things held sacred. 5. 4. 16.

Reluolue, *v.* [Form of *revolve.*] †(?) To upset by revolution. 4. 7. 102.

Resolue, *v.* 1. To decide or determine. 2. 1. 58.

2. To answer a question; to solve a problem; to explain. 2. 7. 4, 13 (? †inform).

†3. To be satisfied or convinced. 4. 8. 92.

Resoule, *v.* 2. 1. 58. See *Resolue.*

Respect, *n.* †Phr. *in respect of:* In view of, by reason of or because of. 1. 5. 130.

Respect, *v.* To regard, consider, look upon, as being of a certain kind. *Rare.* 4. 4. 28.

Respectue, *a.* [Form of *respective.*] †Respectful, courteous. Very common 1600-1650. 1. 1. 47.

Responsible, *a.* †Correspondent or answering *to* something. 1. 4. 44.

Rest, *n.* †Phr. *to set up one's rest:* To take up one's permanent abode. See note on 1. 1. 122.

Retort, *v.* To repay. 1. 5. 100.

Right, *adv.* 1. Exactly, precisely. *Dial.* or *arch.* 1. 1. 34.

2. With adj.: Very. *Arch.* 2. 6. 32.

Rooke, *n.* †A gull, simpleton. 1. 5. 22.

Rude, *a.* 1. Ignorant, uncultured, unmannerly. 2. 7. 73.

2. Ungentle, violent. 4. 4. 30.

3. Of sounds: Discordant, harsh. 5. 4. 65.

Rug, *n.* †'A rough woolen material, a sort of coarse frieze, in common use in the 16-17th c.'—*N. E. D.* 4. 7. 99.

Rule, *n.* †Misrule, disorder. 5. 5. 57.

Sad, *a.* †Serious, sober, grave. 1. 1. 139.

Sadnesse, *n.* †1. Seriousness, gravity. 1. 5. 153.

†2. Phr. *in good sadness:* In earnest, not joking. 4. 8. 107.

Satrapas, *n.* [Form of *satrap.*] A governor of a province under the ancient Persian monarchy. 1. 5. 258.

Saue, quasi-*prep.* Except. 1. Often strengthened by the addition of *only.* 4. 7. 139.

2. Followed by the Nom. of a pronoun. 5. 2. 21.

Sauiour, *n.* [Form of *savor.*] Odor, smell. *Poet.* and *arch.* 4. 8. 39.

Sauour'd, *ppl. a.* †Perceived, apprehended. 2. 4. 17.

Say, *v.* Speak. [Used with *well, true, truly.*] Somewhat *arch.* 2. 7. 151.

†**Sbloud,** *int.* [<God's blood.] An imprecation. 1. 1. 13.

Scalding, *ppl. a.* †Of desires, etc.: Burning, fervent. 5. 4. 36.

Scalion, *n.* [Form of *scallion.*] A kind of small onion native of Palestine; the shallot. *Dial.* 4. 5. 37.

†**Scape,** *v.* [Aphetic form of *escape.*] To escape. 4. 7. 64.

Scarce, *adv.* Scarcely. Now only *literary.* 4. 4. 26.

Scuruie, *n.* Something contemptible or vile. 1. 2. 35.

Seeme-les, *a. Obs.* exc. *arch.* Unseemly, shameful, unfitting. 3. 4. 52.

Semblably, *adv.* †In like manner, similarly. 4. 1. 16-7.

†**Semitary,** *n. Obs.* form of *scimitar.* 5. 3. 85.

Seruant, *n.* †Lover. 2. 4. 47.

Serue, *v.* To regulate one's conduct in accordance with the demands of; to comply with. 1. 4. 63.

†**Sewer,** *n.* A person charged with the service of the table, esp. a head servant in such a capacity. 1. 1. 112 (stage-direction).

†**S'heart,** *int.* [<God's heart.] An imprecation. 5. 4. 11.

Shew, *v. intr. Arch.* form of *show.* To appear, seem. 1. 5. 31.

Shift, *n.* 1. Phr. *to be put to one's shifts:* Forced to adopt some stratagem or trick. See note on 1. 1. 28.

2. Phr. *to make shift:* To find ways and means of doing something, or of overcoming a difficulty. 4. 7. 175.

Shrewdly, *adv.* †In a high and mischievous degree; quite. 2. 5. 18.

Simply, *adv.* Plainly, clearly; absolutely. 2. 4. 61.

Single, quasi-*adv.* Weakly, simply, foolishly. 2. 7. 136.

Sirrah, *n. Obs.* or *arch.* 1. A word of address generally equivalent to 'fellow' or 'sir.' 1. 1. 36; 1. 4. 3.

2. Used attributively with appellations or proper names. 1. 1. 43.

Sleight, *a.* [Form of *slight.*] Imperfect, superficial; frivolous. 2. 3. 16.

†**Slid,** *int.* [<God's lid (eye).] An imprecation. 1. 2. 6.

Slops, *n. pl.* †'Wide baggy breeches or hose, of the kind commonly worn in the 16th and early 17th c.'—*N. E. D.* See note on 4. 7. 96.

Solicite, *v.* 1. To seek to obtain; to court. 2. 2. 55.

†2. To advocate, enforce the claims of. 3. 1. 4.

Sooth, *v.* To flatter; encourage. 5. 3. 83.

Sort, *n.* A company. *Obs.* or *Prov.* 1. 5. 21.

Soundly, *adv.* Stoutly, boldly. 5. 1. 19.

†**Splendius,** *a. Obs.* Splendid. 5. 5. 272.

Spoile, *n.* †Undoing, ruin. 5. 5. 166.

Stale, *n.* †A decoy, bait. 5. 4. 7.

Stally, *adv.* Form of *stalely.* 2. 4. 51.

Stand, *v.* 1. Phr. *to stand on (upon):* To insist upon; to rely upon, trust to. 1. 2. 11; 5. 1. 7.

2. Phr. *to stand to:* To await and submit to; to take the chance or risk of. 2. 7. 64.

†**Starting hol,** *n.* A loop-hole; evasion. 5. 5. 186.

State, *n.* Phr. *to keep state:* To preserve a proper dignity and reserve. 5. 5. 211.

Stature, *n.* †State, condition. 2. 3. 36.

Still, *adv.* Always, ever, constantly. 1. 2. 7.

Suite, *v. intr.* To correspond, agree, accord. Generally followed by *with* or *to.* 4. 2. 54.

†**Super negulum.** 'A common term among topers.'—Nares. See note on 4. 5. 13-4.

†**Surquedry,** *n.* Arrogance, overconfidence. See note on 4. 5. 27.

†**Suspect,** *n.* Suspicion. 1. 4. 14.

†**S'will,** *int.* [<God's will.] An imprecation. 1. 3. 8.

†**S'wounds,** *int.* [<God's (Christ's) wounds.] An imprecation. 1. 5. 29.

Tablet, *n.* †An ornament of precious metal or jewelry of a flat form, worn about the person. 5. 5. 126.

Take, *v.* †1. Phr. *to take knowledge of:* To recognize. 1. 1. 130.

†2. Phr. *to take up:* To obtain goods on credit; to borrow. 5. 3. 66. (Pun.)

†3. Phr. *to take upon one:* To assume authority or importance. 2. 7. 62.

Taking, *vbl. n.* Predicament, dilemma, condition, plight. 4. 2. 73.

Tane, *pa. ppl. Obs.* form of *ta'en* contracted from *taken.* 4. 2. 60.

Taste, *v.* †1. To please, suit, be agreeable to. 1. 5. 211.

2. To perceive, recognize, take cognizance of. *Poet.* or *dial.* 4. 4. 20.

Tearme, *n.* [Form of *term.*] A term of court. See note on 1. 1. 96.

Tell, *v.* To know. Phr. *when, can you tell.* See note on 5. 1. 83.

Tempt, *v.* †To put to the test or proof. 1. 5. 44.

Tend, *v.* To attend to, to look after. *Obs.* exc. *dial.* 1. 5. 166.

Then, *conj. Obs.* form of *than.* 1. 5. 83.

Tickle, *v.* To please or amuse by gentle appeals to one's imagination, sense of humor, vanity or the like. 1. 5. 139.

Tippet, *n.* †Phr. *to turn tippet:* To make a complete change in one's course or condition. See note on 4. 2. 66.

To, *adv. Obs.* form of *too.* 1. 1. 47.

†**To fore,** *adv.* Before. 1. 1. 4.

Touch, *n.* Mental or moral feeling; moral perception or appreciation. 5. 4. 16.

Touch, *v.* To hurt, injure; to stain, taint. 4. 8. 34.

Touching, quasi-*prep.* Concerning, with respect to. 2. 6. 13.

Toye, *n.* A trifle. 1. 1. 93.

Translated, *ppl. a.* Transformed. 4. 8. 121.

Trick, *n.* †1. A toy, a trifle. 1. 1. 89.

2. A peculiar habit or practice. (?) 4. 3. 41.

3. A feat or an exhibition of skill or dexterity. 4. 3. 56.

4. A crafty device, an artifice, a stratagem. 5. 1. 7.

Troth, *n. Obs.* form of *truth.* (*a*) Int. phr. *in troth, by my troth,* or colloquially reduced to *troth.* 1. 3. 3. (*b*) Noun. 5. 3. 9. Use chiefly *literary.*

Trow, *v. Arch.* Generally in a phrase, *I trow,* or *trow,* added to questions, and nearly equivalent to *I wonder.* 1. 5. 1.

True-stich, *n.* Through-stitch: applied to embroidery exactly alike on both sides of the foundation. 2. 3. 15.

Trul, *n.* [Form of *trull.*] A drab, strumpet. 4. 7. 46.

Trusse, *v.* To hang: usually with *up. Arch.* 5. 5. 9.

†**Tucket,** *n.* [It. *toccata,* prelude to a piece of music.] A flourish on a trumpet; a fanfare. 1. 5. 205 (stage-direction).

Turtle, *n.* [Shortened form of *turtle-dove.*] See note on 4. 6. 9.

Tush, *int.* An exclamation expressing rebuke or impatience, and equivalent to 'pshaw! be silent.' 5. 1. 33.

Tut, *int.* An exclamation used to check or rebuke. 1. 1. 104.

Twixt, *prep. Arch.* and *poet.* An abbreviation of *betwixt:* Between. 2. 5. 5.

Tymerous, *a.* Form of *timorous.* 1. 4. 14.

Vaine, *n.* Form of *vein.* 1. 1. 101.

Vice, *n.* The stock buffoon in the old English moralities. See note on 2. 7. 86.

Vild, *a.* A corrupt form of *vile.* 4. 1. 34.

Vncouer, *v.* 1. To take off one's hat. 1. 1. 114.

2. With quibble: To disclose, reveal. 5. 1. 25.

†**Vncur'd**, *ppl. a.* Incurable. 5. 5. 111.

Vnderprised, *ppl. a.* Undervalued. 4. 1. 28.

Vngem. [For *unguem.*] L. *unguis,* a finger nail. Phr. *ad unguem:* To a hair, exactly. See note on 4. 5. 28.

Vnthrift, *n.* A prodigal. 2. 1. 5.

Vnto, *prep.* ['Now somewhat antiquated, but much used in formal or elevated style.'—*C. D.*] To. 2. 4. 36.

Void, *v. intr.* †To go, depart; 'begone!' 1. 1. 121.

†**Vpsie freeze**, *adv.* '[Form of *Upsee-Freese.*] Dutch, *op zijn Friesch* (*op,* upon, in; *zijn* = G. *sein,* his, its.): In the Frisian manner, i. e., to drink deeply.'—*C. D.* See note on 4. 5. 28.

Vtopia, *n.* 'England.'—*C.* 2. 7. 16.

Weedes, *n. pl.* Garments. ['Now used chiefly in *widow's weeds.*'—*C. D.*] See note on 1. 1. 22.

Wench, *n.* A young woman—a familiar term, but not derogatory as now. *Arch.* 1. 1. 37.

What, *pron.* 1. (Cf. L. *qualis.*) 'Applied to persons; nearly equivalent to *who,* but having reference to origin or character, rather than to name or identity.'—*C. D.* 1. 1. 62.

2. Expressing a summons. 4. 7. 53.

When, *int.* 1. An exclamation of impatience. 4. 8. 73. ?*Obs.* Cf. *2.*

2. Phr. *when, can you tell.* See note on 5. 1. 83. ?*Obs.*

Why so, *phr.* An expression of consent or unwilling acquiescence: so be it. 5. 1. 77.

Wight, *n.* A person, whether male or female. 1. 1. 1.

Wind, *n.* 1. Phr. *in the wind:* Astir, afoot. 4. 2. 53.

2. Phr: *down the wind:* Toward ruin or adversity. See note on 4. 5. 7.

†**Workiday**, *n. Obs.* form of *workaday.* 4. 5. 62.

Wot, *v.* [Pres. Ind. 3d pers. sing. from *wit. Arch.* exc. in the set phrase *to wit.*] Phr. *God wot:* God knows. Used to emphasize the truth of a statement. 3. 3. 36.

†**Wrackt**, *ppl. a. Obs.* misspelling of *racked:* Tortured, tormented, harassed. 3. 4. 30.

Writ, *ppl. a.* An *obs.* or *arch.* form of *written.* 2. 7. 62.

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